New Musical Express

EVERY FRIDAY 7D

No. 1152 Week ending February 8, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

TWO SIDES OF STEVIE WONDER

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DOUBLE IRONY

MANFRED MANN
SUPERGROUPS – THE FUTURE

- Gene Pitney
- Cilla Black
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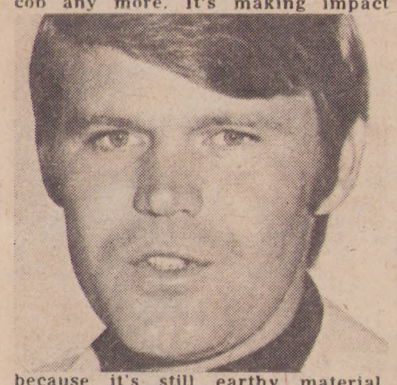
NEW to the charts

Campbell polishes Country

GLEN CAMPBELL is in the front ranks of a "country phase" which pop pundits promise will sweep us by this summer. His current release Jim Webb's country-flavoured "Wichita Lineman" enters the NME Chart at No 30 this week.

"A change has come over country music lately," he explained. "They're not sucking it right off the cob any more. It's making impact



because it's still earthy material, stories and things that happen to everyday people.

"I call it 'People's music.' The corn you hear with one fiddle, a banjo and a rhythm guitar isn't "country," it's just bad blue grass. The new country sound is much smoother."

Campbell was born in Delight, Arkansas (pop 450), thirty years ago, the seventh of twelve children.

As a highly regarded studio musician Campbell backed Sinatra, Dean Martin, Elvis, and the Mamas and the Papas. In 1967, he made "Gentle On My Mind," followed quickly with "By The Time I Get To Phoenix." These discs brought him recognition in the U.S. and four "Grammy" awards — beating both Sinatra and Elvis.

Today, Glen's life resembles one of the TV Beverly Hillbillies. He owns apartment blocks, plays golf with Bob Hope and once drove his own gold Cadillac. His wide country boy smile is now graced with three thousand dollars worth of capped teeth. **JAN NISBET.**

As more groups split we're getting nearer to

AGE OF SUPERGROUPS

CONSIDER a group with the following line-up: Eric Clapton, Steve Winwood, Graham Nash, Alan Price. Or alternatively: Jimi Hendrix, Jeremy Spencer, Bobby Elliott, Ian Anderson. Unorthodox certainly, but maybe not as unlikely as it seems. (See centre pages!)

Set members will be thing of the past says Manfred KLAUS VOORMANN

Pictured recently in dressing room prior to TV promotional spot for "Fox On The Run" (No. 5 in this week's NME Chart) are MIKE d'ABO, MIKE HUGG, MANFRED MANN, TOM McGUINNESS and KLAUS VOORMANN.

By RICHARD GREEN

This, at any rate, is the direction in which Klaus Voormann of Manfred Mann is thinking. And he sees it as a definite thing of the not-so-far-distant-future.

With group break-ups and discontent becoming more and more frequent towards the end of '68 and now into '69 and the interest being shown in "jamming," Klaus feels that the time is rapidly approaching when super sessions could become the big thing.

A Stavinsky album was playing as I entered Klaus's tiny cottage just off Hampstead Heath. Because of its size, it is quaint and warm and because of Klaus's handiwork, modern.

Freedom

After a short discourse on the merits of Stravinsky, Bach and Mozart, Klaus got onto the subject of freedom to play what individual musicians saw fit.

"You could have a group called the Plumb which would do concerts and names would turn up to play," he mused. "Nobody would know who was going to appear, but it would always be big names and they would sell out."

He went on: "I don't think people should have to play with the same groups all the time. In Manfred Mann, we are all individuals.

"I know Manfred has hundreds of things to do, Mike Hugg has thousands of things to do, Mike d'Abo is writing and producing other people's records, I have things I want to do and Tom has some things he is interested in, so I suggested that we wouldn't keep together all the time.

"It was my idea, I saw that everyone had other interests and I thought it would be better to have a break. We are not planning any gigs at the moment but I suppose we shall do so some sooner or later.

"When we got together for a session, I noticed everyone was playing just the same as before, automatically. There was no difference, everything sounded the same, so I put it forward that we have this break."

Klaus also talks in terms of a Manfred Mann album on which each member of the group will be able to produce individual tracks using who they want.

"We will be able to get over the feeling we want instead of having other people making suggestions and in the end it turning out different," he explained, pouring out tea.

"Paul said when he wrote 'Hey Jude' he played it so many times he almost didn't recognise it in the end. They kept recording it, any one would have been right, but someone would say 'Let's do it this way' and it changed a lot in the end."

Klaus took up a point made by Jack Bruce on the Cream's farewell TV show when he criticised his classical training.

"It was right what he said," Klaus agreed. "If he wrote a new piece and showed it to the teacher, she would go through it and pick out all the mistakes.

"They're not mistakes because they haven't been done before, nobody would notice them. They think you have to write the way they say and not be individual.

"Music can be so complex or very simple, it's just how you write it. The Indians can take a half tone and split it into quarter tones. They wouldn't consider performing until they'd studied for about thirty years and they know everything about music. Even then, they go on learning."

Still looking forward, Klaus wants to promote a young German classical pianist friend of his in an entirely revolutionary manner.

Explain

"He has long hair, so many people aren't interested, but we want to do a concert where he can explain to the audience what he is playing, a kind of lecture," Klaus pointed out. "In Bach's day there was a way of tuning a piano that isn't used today.

"We want to present it that way, with notes and chords that people won't have heard and explain what is happening. The trouble is, finding the right type of hall to present it."

In case it seems that Klaus's mind is concerned only with classics and free-form playing, it should be pointed out that he holds firm opinions on today's straight, orthodox pop music, especially that played by Manfred Mann.

"I don't like 'Fox On The Run' much," he admitted. "It sounds too much like 'Mighty Quinn.'

"I don't like to see groups being promoted big just because of a record if they really can't play well," he stated. "I would like them to know more about music, but I don't really mind if they don't, they won't last."

As I left, which in Klaus's home is a simple matter of standing up and opening the front door, he pointed to construction work going on in his neighbours' front garden.

"They're building a wall," he said with a wry smile "and they asked me if I wanted one, but I've seen enough in Germany."

THE 14th OF FEBRUARY IS THE FIRST OF MAY

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TWO SIDES OF THE GREAT STEVIE WONDER

Stevie champions the under dogs

Musically he's only at the beginning

I WOULD like you to take a deep breath and listen to a few words from an 18-years-old pop star: "The confusion existing among the young generation today springs from a lack of encouragement. Consider all the great men of our day who came from underprivileged homes, and you will find someone in their past who lent inspiration and encouragement at a time when they were needed most during their adolescent years."

By ALAN SMITH

The words came from Stevie Wonder—and what I'd like to know is, whatever happened to all those pop names who used to say things like "Yeah, great" and "when I'm No. 1 I'm gonna buy an 'ouse for me muvver, man?"

It seems that Steve is not only a superb song stylist with numbers like his current chart smash, "For Once In My Life," but also a budding intellectual with strong views about this subject of people from poor homes who have to struggle to get to the top. And once somebody sets him talking—he's off and away.

I've been reading part of an interview with Stevie in the States, and he adds that in his opinion, any young lad can be stopped from becoming a bit of a yobbo if only someone takes an interest—his local vicar, for instance.

Wise

The interview goes on to say that Stevie is "wise far beyond his years" and that "this young singer is deeply concerned with the problems of his peers.

"He admires the practise, prevalent in England, whereby many parents go out socially with their teenage children to the enrichment of both."

I must give my old man a ring and we'll do a bit of enriching!

"Concerned as he is with the fortunes of his fellow teenagers," the piece goes on, "Stevie's overwhelming interest lies with his music. Although still in his mid-teens, he has mastered the piano, the organ, the drums and harmonica. For Stevie, that's just the beginning—he plans to attend the university of Southern California to study composing and arranging."

There is no doubt that as a person—and as Tamla chief Barney Ales told me recently—the "For Once In My Life" star has changed considerably since Motown first signed him up at the age of 12.

After overcoming the disadvantage of being blind, he now literally bowls through life looking for new ways of improving himself. And he's discovered aptitudes he never dreamed of—languages, for instance.

Touring America, France and Japan has whetted his appetite for languages, and he spends hours with phrase books or listening to foreign-language records.

Stevie visited France a short while ago, and the result is now quite an acceptable knowledge of French, although he jokes: "It's kinda fractured."

With the wider acceptance of Stevie's music by British fans in recent months, I think it's worth going into some of the early details of his career again—like the fact that he might never have got on to records if it hadn't been for the help of one of the Miracles.

Stevie's family moved to Detroit from his hometown of Saginaw, Michigan, and he became friendly with Ronnie White, younger brother of one of the Miracles.

Ronnie heard him sing and play . . . mentioned it to the group . . . and in turn they told Motown's Berry Gordy.

Gordy says he was flabbergasted to hear such rich expression and warmth in the voice of a 12-year-old, and he wasted no time in signing him for a debut record—"I Call It Pretty Music."

This was an instant hit in the States, as was the follow-up "Contract Of Love," and although they weren't successful in Britain they were laying a path for his international reputation.

Now, he regards feeling, instinct and "soul" as only parts of his musical appreciation, and while he's on the road he spends hours studying music accompanied by a special teacher, Ted Hull. When he's at home he goes to the Michigan School for the Blind in Lansing, a suburb of the city.

"I really admire Ray Charles," says Stevie, "and I'm not afraid to say that even though some people might think that because I'm blind, I'm trying to copy him.

"I don't copy anyone. I'm me. And I like to think that people respect what I'm trying to do."

WHO'S WHERE

ONE NIGHTERS

Week beginning Feb 7

PITNEY, MARMALADE, COCKER; Birmingham Odeon (7), Lewisham Odeon (8), Southampton Gaumont (9), Wolverhampton Gaumont (11), Croydon Fairfield Hall (12), Gloucester ABC (13), Bristol Colston Hall (14).

BANDWAGON; Manchester Princess and Domino (7), Nelson Imperial (8), Manchester Sloopy's (13), Tottenham Royal (14).

MOODY BLUES; Southampton University (8), London Goldsmith College (14).

CABARET

SANDIE SHAW; Talk Of The Town (for four weeks beginning Feb 10).

From Feb 8 for one week

FREDDIE AND THE DREAMERS; Cardiff Tito's.

HERMAN'S HERMITS; Stockport Poco Poco.

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NICK LOGAN'S pen-portrait reveals

Double irony of Nina Simone's 'Somebody' hit

SHE sits there straight-backed in her chair, proud and dignified, an impressive a figure in person as she is on stage. Bearing no signs of the several tiring hours she has just spent on the plane, she handles her interviewers with dexterity and wit, turning back on the questioner that which she does not wish to answer with firmness tempered by charm — all round she is a most impressive lady, the one called Nina Simone.

Nina came to England in December. And since then what had always been a large devoted following from these shores has mushroomed into a sudden surge of pop interest with the result that, last week, Miss Simone found herself in the position of having two NME Top Thirty hits after waiting more than a decade to make her British Chart breakthrough.

"To Love Somebody" leapt an amazing fifteen places — the highest jump of the week — while "Ain't Got No" was still hovering in the lower regions of the Chart after reaching No 4.

And, on top of that, the Philips double-sided re-release of Nina's superb early numbers "I Put A Spell On You"/"Don't Let Me Be Misunderstood" is also selling well.

There are some neat twists of irony in "To Love Somebody" which is, of course, a Bee Gees' original from the pens of Barry, Maurice and Robin Gibb.

One lies in the fact that the number was a still largely unexplained flop in Britain for the Bee Gees themselves and coming as it did, sandwiched between their initial hit "New York Mining Disaster" and their No 1 "Massachusetts," it might have proved a fatal setback.

"We did have a hit with it elsewhere," said Barry Gibb this week, "but not in England because I think they just didn't want those kind of songs at the time."

Paradoxically, "Somebody" has since become one of the most recorded of all the Gibb compositions and, according to Barry, Nina's hit is only one of 200 other versions.

A second touch of irony arises from the fact that Barry, Robin and Maurice have made as much out of the song from royalties off the cover versions as they would have done if the Bee Gees themselves had got it to No 1!

"Nina seems to have a lot of interest in our songs," says Barry. "And this really knocks me out because it really is an honour. She has been a star for so long and it is tremendous."

Flip of "Somebody" is also a Bee Gees song, "I Can't See Nobody" and the group's "Please Read Me" and "In The Morning" compositions are among the tracks on Nina's new RCA album "Nuff Said."

The LP was recorded live before a capacity audience at the Westbury Music Fair, Long Island, last summer, just 48 hours after the assassination of Dr Martin Luther King, and one of its highlights is the song written the same day by Gene Taylor, Nina's bass player, titled "Why (The King Of Love Is Dead)."

Also on the album is a live version of Nina's hit from "Hair" — "Ain't Got No—I Got Life," a new treatment of the earthy "Gin House Blues," and "The Backlash Blues," a number specailly written for Nina by Langston Hughes, one of America's greatest poets, just a few months before his death.

On there too is a fresh styling of "I Loves You Porgy," the song that gave Nina her first US No 1 over a decade ago.

Aged about 35 — though she turns aside questions on her age — Nina was born Eunice Waymon in Tryon, North California, the sixth of eight children.

By the time she was seven, she had taught herself to play both piano and organ and recalls: "By that age I had acquired a deep and intense devotion to sound."

But, at an early stage, her musical career was almost strangled at birth through her family's lowly financial status and saved only by a local music teacher who realised the child's potential and offered to train her along classical lines at no charge.

By this help, the young Nina was able to attend high school in Asheville, North Carolina, and to continue her musical training for a year and a half at the Juilliard School of Music.

When her family later moved to Philadelphia she became an accompanist for vocal students and gave private piano lessons to finance her own studies with Vladimir Sokoloff at the Curtis Institute of Music.

At 19, she went job hunting and was offered work in an Atlantic City nightclub on the stipulation that she sang as well as played piano.

"I was stunned," she recalls. "In all my concentration on the piano, I hadn't paid any attention to my voice." She began singing spirituals and the audiences lapped it up.

Nina had little difficulty finding work after that and in the late 50's "I Loves You Porgy" put her on the road to international stardom and to how we know her today — as one of the finest blues/soul singers in the world.

NEXT WEEK

BEE GEE BARRY on the group's new outlook

CANNED HEAT pictured during their last trip to BRITAIN (l. to r.) HENRY VESTINE, AL WILSON, LARRY TAYLOR, BOB HITE and FITO DE LA PARRA.

CANNED HEAT FIGHT BLUES PREJUDICE

LIBERTY Records took their time releasing Canned Heat's "Going Up Country," follow-up to "On The Road Again," and frankly I had thought that the heat had gone cold and that this colourful bunch of characters would end up as another one-hit wonder.

By ALAN SMITH

Seeing them in the NME Chart again last week must prove something, however, and in my mind it's that the cool blues vocals of Al Wilson are really creeping under the skin of the British record buying public. It's a voice like no other in the Thirty . . . weird, silky and Southern.

The difficulty is that like Scaffold, Canned Heat can sometimes be a disappointment to fans who buy their singles and then expect the same when they make a personal appearance.

Bob "The Bear" Hite is the group's usual singer — on stage and on albums — and his voice, coupled with the Heat's grizzly stage sound, is something else indeed.

In fact I remember that when Canned Heat made a London club appearance on their last visit, there were some members of the audience who found their big sound too much to take.

"Our basic concept," Bob told me after one show, "is simply to play blues music. We aren't rock'n' roll or pop or anything like that.

"We just like and love the music we play, and if it's popular then wow, are we happy. If not — I'm sorry. We've never pretended to be what we aren't.

Turned on

"I remember I got interested in our music because about three years ago I was in Washington, but I could pick up these blues stations from the South and they really turned me on.

"When we got started we had a little trouble getting the right bookings, but it was good experience. We used to play in beer bars and places, and our bassman, Larry Taylor, used to be pianist with Chuck Berry. Would you believe the stage name Lafayette Leake?!"

Bob speaks with great and undisguised admiration of British blues man John Mayall — and many fans may be surprised to know that John plays piano on two tracks of the group's forthcoming LP, which is some tribute.

"John stayed with me on his last visit to the States," said Bob, putting another blues classic onto the record player in his hotel room, closing his eyes, and lying back as he spoke. "A real nice guy. A great talent. Marvellous."

Unlike many blues-based groups, Canned Heat have no objections to technical tricks and mixes on their records.

"Twenty years ago," said Bob, "people thought in terms of recording one track, and that was that. Now it's possible to record 16 tracks and superimpose them over. The way we feel is, why not use all this search for genius for your benefit . . . and the benefit of the listener?

Breaking

"It's all a question of breaking down prejudice — like the other prejudice we encounter, which is that only Negroes can play blues.

"There have been many occasions when we've been playing — a white blues band — and we've had Negro blues men come up and say: "Man, I don't believe it, that is fantastic." And that's what makes you feel good inside."

Promoter Arthur Howes is currently working on plans for Canned Heat to make a return visit to Britain in late May, but unfortunately it may be for no more than 10 days because of the group's heavy commitments in the States.

They are highly respected in the U.S., and often come at the receiving end of reviews like the one in "Downbeat" magazine which spoke of them being "thoroughly conversant with the numerous stylistic variations of the postwar blues idiom," and having "an almost encyclopaedic knowledge of all its phases."

Maybe — but I still think they're great!

FIRST SOLO SEEKER KEITH POTGER

"THE WORLD WOULD NEVER TURN AGAIN"

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THE 14th OF FEBRUARY IS THE FIRST OF MAY

GENE PITNEY singing on the "Lulu" show recently.

GENE PITNEY HITS ROAD AGAIN

Early tete-a-tete with Gordon Coxhill

DAVID FROST may have initiated working breakfasts, but Gene Pitney must run him a close second. It was coffee, croissants and chat at 10 am in his room in the Westbury Hotel, which might be better named Home from Home for Exiled Americans.

Gene, sporting a few grey hairs, introduced me to his wife, Lynne, who is accompanying him on this trip, and young son Tod who is just at the bashful stage.

Lynne was rightly annoyed with hubbie because he had forgotten the day was their second wedding anniversary.

"It was unforgiveable" agreed Gene, "especially as only a few days ago, after singing at the Midem festival in Cannes, I chartered a yacht and we sailed to San Remo to find the priest who married us.

"That should have reminded me."

Needless to say, but I'll say it all the same, the purpose of Gene's visit is his annual tour of Britain.

"This is going to be a lengthy trip," he told me. "After the tour, which starts on February 7, and finishes on March 9, I'm doing cabaret at Batley and Middlesbrough, and there might be another week somewhere else."

"So you'll see a few more golf courses than usual," I suggested.

"That's right," he laughed, and proceeded to rattle of all his golfing tales, which make a story for themselves, if not a book!

Meanwhile, between sips of coffee, Lynne was telling myself and publicist Robin Britten how her and Gene won £200 at the casino in Cannes, only to start getting greedy and lose it all, plus another £40.

"This tour won't be any different to the last as far as I'm concerned," continued Gene. "Last time we averaged ninety-four percent capacity, and were the only tour to make any money."

Will any single be released during Gene's stay?

"No," he replied. "I hope to do some recording while I'm here. I'm just keeping my fingers crossed I can get a studio.

"I have this great song which I meant to record in America, but the day I arrived home after my last visit here, I was ill.

"I had terrible pains in my chest, and the doctor told me I had some fluid in my lungs. So I had to rest up for a while.

"So, with one thing and another, I haven't had time to record a single. But if all goes well, this particular song should be out fairly soon."

Getting back to the tour, does Gene know any of the acts on the bill?

"I've worked with the Marmalade before," he said. "They played the Glasgow date on the last tour. They are a Scottish group aren't they?

"And of course I know the Mike Cotton Sound, I've worked with them every tour except the first one."

I aked Gene if touring got any more tedious as the years rolled on.

"Hey, I'm not an old man you know.

"No, it doesn't get tedious. At first, when I landed at London, or Paris, or Rome, I would stand there, wide eyed and thinking how lucky I was to be able to see the world.

"It's not like that any more, when the customs man at London Airport says, 'Hi, Gene, how are things?'

"So, I guess some of the excitement has gone out of the touring, but not the performing. I love being on stage, and giving my best.

"In cabaret it's just the same, except I talk a lot more than on one-nighters.

Not phoney

"I don't come on to say how good it is to be in dear old England, and how wonderful I think your policeman are. That is so mechanical and phoney.

"Last time in Batley, I had these papers printed, saying if you want to ask Mr Pitney a question, just write it on the paper. I'd read these through in the dressing room before I went on, and pick out the best.

"The one that sticks in my mind asked me if I was free between a certain time each afternoon during the week. And if I was, the lady thought we could get together.

"I thought it was quite funny, so I read it out, with her name. It was only then that I saw at the bottom, 'please don't read this out because my husband is here with me tonight.'

"Everybody laughed, except a couple at one table in the corner."

Having to hurry back to the office to type this, I left the Pitney family minus one — Christopher, only four months stayed at home — to get on with their breakfast, and discuss the day's plans.

"Shall we go and see the Queen?" said Lynne to Tod.

"No," replied Gene. "Let the Queen come to see Tod."

From YOU to US

Edited by **TONY BROMLEY**

LINDA BRIGGS (Horbury, Yorks): I have just read the tribute to Buddy Holly (NME Feb. 1) and I feel I have to tell you what I think of it, before I go wild.

I have never been as sickened as I have been by the goo which has been turned out for ten years regarding this man. He has been praised, indeed, idolised by people who never saw him, ie today's teenagers. People like you, the newspaper writers, have made him a myth.

Stop living in the past and forget Jim Reeves, Buddy Holly, etc., they're dead. Concentrate on now!

CHRISTOPHER WALKER (104 Wigmore Lane, Luton, Beds.): I have to write referring to Brenda Smith's letter (FYTU Feb. 1). I have recently returned from the United States and Canada having lived there for a year and I agree that records are much cheaper there than in the UK.

One possible reason for this could be the fact that one cannot listen to records in the stores and therefore, shops need not pay out for expensive booths.

Also, many stores remain open up to eighteen hours each day and know they will sell more. All albums are "factory sealed" and you know they have not been played before and consequently not scratched or damaged when you buy them.

Toronto had as many, if not more, English acts than say Bristol in the year and it seemed New York and Detroit was a second (or even first) home of many groups and singers.

We hear of groups here complaining of doing a thirty minute spot but I witnessed three hours of Joan Baez on stage and then she was in no hurry to leave! Many others were like her. English entertainers could note this.

I hope you are able to print this letter to show the British public how cheated they really are and I will reply to anyone who writes to me.

ANNABEL ASTON (London NW.8): I found Jethro Tull's comments on the pop scene in NME Feb 1 the most interesting and refreshing I have read for a long time. I agreed with everything he said.

How nice it would be to get rid of the Gordon Mills, Mickie Most deadwood who are stifling music in this country and whose sole criteria is how much money a record will make!

R. A. PERSEY (Mitcham, Surrey): In answer to Susan Levene (FYTU Feb 1) and any others who are living in "blissful" ignorance of the out-dated attitude of the Musician's Union towards pop radio and pop music in general.

No wonder Radio One is dull, the union only allows the BBC to play 6 hours of records a day. The union seems to think that if there were no restrictions, musicians would be unemployed.

That restriction was imposed on the BBC before the coming of television, so what could the BBC do but agree.

However, in 1969 there are plenty of dance halls, clubs, etc; plus three television channels (a fourth on the way), from radio networks and numerous local radio stations. Surely musicians are employed!

Until the Musician's Union remove the restriction, pop music will continue to suffer. Does anyone seriously believe that the BBC enjoys having a make-shift pop network? The BBC always strives for professionalism. Robin Scott, the former controller of Radio One, repeatedly stated that he wanted this restriction removed.

The answer lies in pressure on the union from the public. The time is right for the union, which willingly accepts money from pop musicians but does nothing for them in return, to be leaned on by the public and the pop music industry!

THE 14th OF FEBRUARY IS THE FIRST OF MAY

Almost-a-Monkee Miki makes it on his own

MIKI

MIKI is a highly talented young man. He must be because in the now-famous auditions held to select the Monkees, he came right through to the last half-dozen or so! But, although long experienced as a group artist, MIKI looks like achieving fame and fortune as a solo singer. His new record **"DEAR AUNTIE MARY" c/w "A Piece of Heaven" (RCA 1782)** is going great guns. If you haven't heard it yet, don't worry—they'll all be playing it soon!

THE ARCHIES

THE ARCHIES—that amazing cartoon-character group—haven't yet become widely known in Britain. Soon, however, their TV show might be networked, and then, as they say in the States, it'll be "everything's Archie"! Their music's already been noted by an ever-growing number of fans, and here's a new release that'll please each and every one of 'em—**"FEELIN' SO GOOD" c/w "Love Light" (RCA 1787).**

With their debut disc just released, **THE ILLUSIVE DREAM.** They write all their own material, including the new single—**"THE ELECTRIC GARDEN" c/w "Back Again" (RCA 1791).** And, they've got a terrific stage act! Look out for them.

Golden-voiced **CLODAGH RODGERS** makes a very welcome reappearance onto the record scene this week. Her new release, **"COME BACK AND SHAKE ME" c/w "I'm A Fantasy" (RCA 1792)** has all the charm and quality that have made Clodagh the international favourite she is. Another strong contender for the charts.

RCA

TOP SINGLES REVIEWED BY DEREK JOHNSON

TV COULD DO IT FOR CILLA

† Surround Yourself With Sorrow (Parlophone)

WRITTEN by the Eurovision-winning team of Bill Martin and Phil Coulter, this isn't as gloomy as the title implies. On the contrary, it's a punch-packed up-tempo number, with a storming beat and fiery, all-happening Mike Vickers accompaniment.

Cilla Black's lusty solo is supported by enthusiastic chirping from a girl group, and there's a repetitive chorus which rapidly grows on you.

Don't think this is one of Cilla's best discs, because it does not have the instant impact of her ballad hits, or the novelty-gimmick content we've come to expect from Martin and Coulter. But TV exposure could well carry it.

BUDDY HOLLY: Love Is Strange (MCA).

Recorded in Buddy Holly's flat in 1958, this had the rhythm section added in the studios a few weeks later — and strings, which help to eliminate the original surface noise, were dubbed on recently.

You know the song, of course—it was a smash hit for the Everlys.

But that shouldn't prevent you from buying this, because it's representative of someone who's had an influence on pop for 12 years.

Otis' "My Girl" one of his best

OTIS REDDING: †My Girl (Atlantic).

THE last Otis Redding single was lost in the Christmas rush, so Atlantic is re-releasing this 1966 recording. I rate this as one of his best-ever tracks—but I must balance this against the fact that many of his fans will already have it in their collection.

A soul ballad with a steady plod beat, it's sung with heartfelt sincerity and deep emotion. Yet it remains controlled throughout — thus demonstrating that the best soul singers have no need to resort to histrionics. Which, of course, reduces its commerciality.

MOBY GRAPE: Trucking Man (CBS).

Currently visiting Britain, Moby Grape is one of America's top underground teams, and the boys certainly dispense an exhilarating sound in this number.

Bulldozes along at a gallop pace, and with more than a trace of country blues about it.

LOVE AFFAIR (l to r) MICK JACKSON, MO BACON, STEVE ELLIS, MORGAN FISHER and REX BRAYLEY.

LOVE AFFAIR NEAR MATURITY

✱ One Road (CBS)

A GIANT step forward towards maturity and durability by the Love Affair. This is a totally different sound from the group's previous single — a powerful ballad with a solid beat, intensely and movingly soloed by Steve Ellis.

And he benefits from an imaginative stringy backing, which arranger Keith Mansfield has brought to the fore, to the exclusion of the familiar busy brass section.

Even though the lyric's on the wistful side, there's still a strong enough beat for dancing. Unlike the bustling gaiety of the Affair's former hits, this is deeper and more contemplative — and therefore takes longer to register.

But even though it may not be a massive hit, it shows a marked improvement in the boys' musical know-how.

ACKER BILK: When I'm Away (Columbia).

Shades of "Stranger On The Shore," except that this is a vocal, with the famous Acker Bilk clarinet only in evidence in the middle eight.

A romantic ballad with a captivating lilt, backed by cascading strings.

Sincerely and warmly, if somewhat casually, handled by Acker. Ideal for the sentimentalists.

Bedrocks heading for 'dirty' hit

✱ The Lovedene Girls (Columbia)

OH, very shrewd, you Bedrocks! Following the success of "Lily The Pink", the boys have taken another (and even dirtier) rugby song, cleaned up the words and transformed it into a catchy and rousing pop sing-along.

The title may not be familiar to you, but I'm sure you'll recognise the melody—and you'll soon be singing it at every party or pub you visit.

And it's made even more commercial by the introduction of a toe-tapping blue-beat rhythm. A happy-go-lucky fun-packed disc, which I would think is going to be an enormous hit, even without the original words.

Still, you can use your imagination, can't you?

Tamla goes Red Indian on Marvin's U.S. hit

✱ I Heard It Through The Grapevine (Tamla Motown)

AS a soloist, Marvin Gaye has never really clicked in Britain. But this is exceptionally strong material (it was No. 1 in America for nine weeks), and I feel it could well do the trick for him.

Not the familiar Tamla sound, but an insidious chugging beat —laced with shimmering strings and chanting. In a way, it's vaguely like a Red Indian war dance — not much tune, but hypnotic and compelling. And Marvin's authoritative soul singing will hold you spellbound.

ARCHIES: Feelin' So Good (RCA).

The Archies are reputedly U.S.-TV's follow-up to the Monkees, but I'm afraid they don't display the individuality or the personality of their predecessors.

When I tell you this is subtitled "Skooby Doo," you'll realise it's hardly auspicious for its inventiveness! An undistinguished rock treatment of indifferent material.

MICHAEL D'ABO: See The Little People (Immediate).

The Manfreds' singer Michael D'Abo has recently been playing the title role in a stage version of "Gulliver's Travels," and this is one of the songs he wrote for the show.

A peppy number with a rippling rhythm and fluffy backing, it flows smoothly along and has a cute lyric. Appealing, but I don't see it as a hit.

JAY AND THE AMERICANS: This Magic Moment (United Artists).

A mid-tempo ballad, with Jay emoting the love lyric in powerful throat-catching style, supported by rather dated close-harmony chanting from the Americans.

Although it's a Pomus-Shuman song, it struck me a very run-of-the-mill—apart from the orchestral scoring, which is enterprising and colourful.

LITTLE RICHARD: Baby What You Want Me To Do (Action).

If you dig Little Richard in berserk mindbending mood, complete with shouts and screams, DON'T buy this record. Because this is authentic 12-bar blues, fervently interpreted, but without unnecessary gimmicks.

Ultra-slow with a plod beat, it has a socking punchy backing of brass and guitars—plus a girl answering Richard at the end of each phrase. Double-sided. Super blues.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

MISUNDERSTOOD: Children Of The Sun (Fontana).

An underground group well-known on the club circuit, Misunderstood is described in the accompanying brochure as "probably the most advanced group in the world."

That I fail to see! Because this is what, a couple of years ago, we'd have called "psychedelic." It's hard, twangy and beaty, peppered with assorted oscillation and distortions. A shattering sound, but nothing new.

MORE SINGLES ON PAGE 10

INTIMATE CARLA

CARLA THOMAS: † I Like What You're Doing To Me (Stax).

AS soul records go, this is subdued and intimate. Carla Thomas' seductive come-hither purring is in marked contrast to the heavy thump beat—and her tingling vocal is offset by background brass, tambourine and finger-snaps, with an unnamed male occasionally chipping in the vocal.

Okay for dancing or listening — and with Carla due here soon for TV, it must be in with a chance.

GENE CHANDLER: Duke of Earl (President).

Some years ago, Gene Chandler scored a minor hit with this number (it got to No 1 in the States), from which he subsequently took his nickname.

It's a mid-tempo soul ballad with a catchy melody line, plus gimmick riff chanting from the backing group. But it hasn't stood the test of time like the Isleys and Vandellas' oldies.

WILLIAM BELL: †I Forgot To Be Your Lover (Stax).

Can William Bell go it alone, without the added interest of Judy Clay? Possibly, on the strength of his current popularity — though I have my doubts, because this is not nearly as commercial as "Private Number."

It's a moody and intense blues ballad, passionately wailed by Bell, who frequently lapses into harmonic dual track.

Very slow beat, plus a smooth string section. Superb soul singing, and a great disc for the connoisseur. But maybe not for the masses.

THE 14th OF FEBRUARY IS THE FIRST OF MAY

CBS RECORDS

New from CBS

New Singles

39944 The Love Affair One Road
3945 Moby Grape Trucking Man
3932 Carl Perkins Restless
3995 Rainbows Rainbows
3996 Tammy Jones Lai Lai Lai
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3997 Ian Green Revelation Santa Maria
4013 The Executives To Kingdom Come

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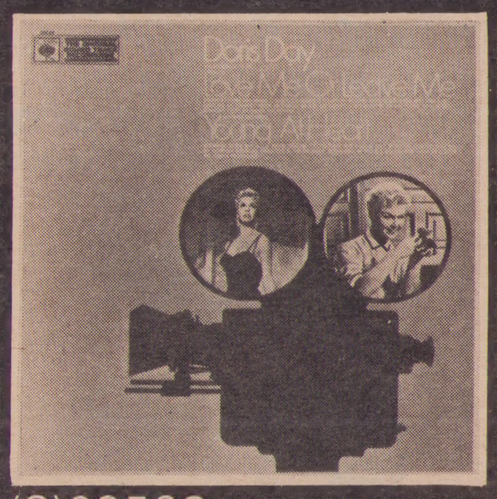

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MM600

Tommy James
CRIMSON AND CLOVER
RO502

We4
CANDY FLOSS MAN
MM593

Shadow Mann
COME LIVE WITH ME
RO504

MAJOR MINOR RECORDS
58/59 Gt. Marlborough Street London W1

NME TOP 30

(Week ending Wednesday, February 5, 1969)

WEEK LAST	WEEK THIS		WEEKS IN CHART	HIGHEST POSITION
1	1	ALBATROSS.....Fleetwood Mac (Blue Horizon)	9	1
4	2	BLACKBERRY WAY.....Move (Regal Zonophone)	5	2
3	3	FOR ONCE IN MY LIFE.....Stevie Wonder (Tamla Motown)	6	3
2	4	OB-LA-DI OB-LA-DA.....Marmalade (CBS)	9	1
7	5	FOX ON THE RUN.....Manfred Mann (Fontana)	6	5
5	6	SOMETHING'S HAPPENING.....Herman's Hermits (Columbia)	8	4
8	7	YOU GOT SOUL.....Johnny Nash (Major Minor)	5	7
6	8	PRIVATE NUMBER.....William Bell & Judy Clay (Stax)	11	6
12	9	DANCING IN THE STREET Martha & the Vandellas (Tamla Motown)	3	9
13	10	TO LOVE SOMEBODY .....Nina Simone (RCA)	3	10
20	11	HALF AS NICE.....Amen Corner (Immediate)	2	11
16	12	PLEASE DON'T GO.....Donald Peers (Columbia)	5	12
24	13	I'M GONNA MAKE YOU LOVE ME.....Diana Ross & the Supremes & the Temptations (Tamla Motown)	2	13
11	14	STOP HER ON SIGHT.....Edwin Starr (Polydor)	8	11
9	15	LILY THE PINK.....Scaffold (Parlophone)	13	1
15	16	I GUESS I'LL ALWAYS LOVE YOU Isley Brothers (Tamla Motown)	4	15
10	17	BUILD ME UP BUTTERCUP.....Foundations (Pye)	11	2
22	18	I PICK A ROSE FOR MY ROSE..Marv Johnson (Tamla Motown)	3	18
19	19	PEOPLE.....Tymes (CBS)	2	19
●	20	WHERE DO YOU GO TO.....Peter Sarstedt (United Artists)	1	20
21	21	QUICK JOEY SMALL Kasenetz-Katz Singing Orchestral Circus (Buddah)	9	21
26	22	LOVE STORY.....Jethro Tull (Island)	4	22
●	23	MOVE IN A LITTLE CLOSER BABY.....Harmony Grass (RCA)	1	23
●	23	THE WAY IT USED TO BE....Engelbert Humperdinck (Decca)	1	23
17	25	LOVE CHILD....Diana Ross & the Supremes (Tamla Motown)	11	11
●	26	MRS. ROBINSON (EP).....Simon & Garfunkel (CBS)	1	26
14	27	SABRE DANCE.....Love Sculpture (Parlophone)	10	6
●	27	HEY JUDE.....Wilson Pickett (Atlantic)	3	24
29	29	SOUL SISTER, BROWN SUGAR.....Sam & Dave (Atlantic)	2	29
●	30	WICHITA LINEMAN.....Glen Campbell (Ember)	1	30

Britain's Top 15 LPs

4	1	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	3	1
2	2	THE BEATLES .....(Apple)	10	1
1	3	THE BEST OF THE SEEKERS.....(Columbia)	12	1
5	4	THE GRADUATE .....Soundtrack (CBS)	12	3
3	5	YELLOW SUBMARINE .....Beatles (Apple)	3	3
6	6	SOUND OF MUSIC.....Soundtrack (RCA)	199	1
8	7	THE WORLD OF VAL DOONICAN.....(Decca)	9	4
7	8	BEGGARS' BANQUET.....Rolling Stones (Decca)	8	3
10	9	HAIR.....London Cast (Polydor)	3	9
11	10	FELICIANO.....Jose Feliciano (RCA)	11	8
12	11	LOVE CHILD....Diana Ross & the Supremes (Tamla Motown)	2	11
●	12	HOLLIES' GREATEST HITS.....(Parlophone)	24	1
9	13	HELP YOURSELF.....Tom Jones (Decca)	8	6
●	13	BEST OF NAT KING COLE.....(Capitol)	2	11
●	15	MOTOWN CHARTBUSTERS VOL. 2 Various Artists (Tamla Motown)	1	15

FOUR GREAT NEW ALBUMS

The Sandpipers
Spanish Album
AML 926 (M) AMLS 926 (S)

Wes Montgomery
Road Song
AMLS 927 (S)

Claudine Longet
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Lee Michaels
Recital
AMLS 928 (S)

A&M RECORDS

Distributed by Pye Records (Sales) Ltd.,
A.T.V. House Great Cumberland Place London W.I.

5 YEARS AGO

Top Ten 1964 Week ending Feb 7

Last Week	This Week	
1	1	**NEEDLES AND PINS**, Searchers (Pye)
4	2	**I'M THE ONE**, Gerry and Pacemakers (Columbia)
2	3	**HIPPY HIPPY SHAKE**, Swinging Blue Jeans (HMV)
14	4	**DIANE**, Bachelors (Decca)
3	5	**GLAD ALL OVER**, Dave Clark Five (Columbia)
10	6	**5—4—3—2—1**, Manfred Mann (HMV)
10	7	**AS USUAL**, Brenda Lee (Brunswick)
5	8	**TWENTY - FOUR HOURS FROM TULSA**, Gene Pitney (United Artists)
8	9	**DON'T BLAME ME**, Frankie field (Columbia)
6	10	**I WANT TO HOLD YOUR HAND**, Beatles (Parlophone)

10 YEARS AGO

Top Ten 1959 Week ending Feb 6

Last Week	This Week	
1	1	**I GOT STUNG/ONE NIGHT**, Elvis Presley (RCA)
2	2	**TO KNOW HIM IS TO LOVE HIM**, Teddy Bears (Lond)
4	3	**KISS ME, HONEY HONEY, KISS ME**, Shirley Bassey
6	3	**AS I LOVE YOU**, Shirley Bassey (Philips)
3	3	**BABY FACE**, Little Richard (London)
8	6	**PROBLEMS**, Everly Brothers (London)
9	7	**SMOKE GETS IN YOUR EYES**, Platters (Mercury)
4	7	**THE DAY THE RAINS CAME** Jane Morgan (Lond)
—	9	**DOES YOUR CHEWING GUM LOSE ITS FLAVOUR?** Lonnie Donegan (Pye)
7	10	**IT'S ONLY MAKE BELIEVE**, Conway Twitty (MGM)

15 YEARS AGO

Top Ten 1954 Week ending Feb 5

Last Week	This Week	
1	1	**OH MEIN PAPA**, Eddie Calvert (Columbia)
2	2	**BLOWIN' WILD**, Frankie Laine (Philips)
3	3	**CLOUD LUCKY SEVEN**, Guy Mitchell (Philips)
7	4	**THAT'S AMORE**, Dean Martin (Capitol)
4	5	**RAGS TO RICHES**, David Whitfield (Decca)
7	6	**THE HAPPY WANDERER**, Oberkirchen Children's Choir (Parlophone)
—	7	**TENNESSEE WIG WALK**, Bonny Lou (Parlophone)
6	8	**ANSWER ME**, Frankie Laine (Philips)
8	9	**SWEDISH RHAPSODY**, Mantovani (Decca)
4	10	**CHICKA BOOM**, Guy Mitchell (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

Last Week | This Week (Tuesday, February 4, 1969).

Last Week	This Week	
2	1	TOUCH ME, Doors
1	2	CRIMSON & CLOVER, Tommy James & Shondells
5	3	EVERYDAY PEOPLE, Sly & Family Stone
6	4	WORST THAT COULD HAPPEN, Brooklyn Bridge
13	5	BUILD ME UP BUTTERCUP, Foundations
7	6	I STARTED A JOKE, Bee Gees
11	7	CAN I CHANGE MY MIND, Tyrone Davis
10	8	YOU SHOWED ME, Turtles
16	9	THIS MAGIC MOMENT, Jay and the Americans
9	10	IF I CAN DREAM, Elvis Presley
4	11	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye
26	12	I'M LIVIN' IN SHAME, Diana Ross & Supremes
3	13	I'M GONNA MAKE YOU LOVE ME, Diana Ross & Supremes and Temptations
8	14	HOOKED ON A FEELING, B. J. Thomas
12	15	SON-OF-A-PREACHER MAN Dusty Springfield
27	16	HANG 'EM HIGH, Booker T
14	17	SOULFUL STRUT, Young-Holt Unlimited
22	18	I'VE GOTTA BE ME, Sammy Davis Jnr.
25	19	BABY, BABY DON'T CRY, Smokey Robinson and Miracles
30	20	GAMES PEOPLE PLAY, Joe South
21	21	SHOW DOWN, Archie Bell & the Drells
15	22	CLOUD NINE, Temptations
17	23	WITCHITA LINEMAN, Glen Campbell
24	24	CALIFORNIA SOUL, Fifth Dimension
20	25	HEY JUDE, Wilson Pickett
18	26	GOING UP THE COUNTRY, Canned Heat
23	27	STAND BY YOUR MAN, Tammy Wynette
—	28	INDIAN GIVER, Fruitgum Co.
—	29	RAMBLIN' GAMBLIN' MAN, Bob Seeger
—	30	FEELIN' SO GOOD, Archies

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ENGELBERT, DUSTY, CLIFF IN MAJOR LIBERACE TV SERIES

LIBERACE flew into London on Tuesday to begin work on an ATV series of hour-long specials for world-wide screening. There will be a minimum of ten shows — and, in this country, they are expected to be screened on Sunday nights in the spring following the Tom Jones series. Engelbert Humperdinck, Dusty Springfield, Cliff Richard, Anita Harris and Shani Wallis are among first guest bookings for the Liberace specials, which are being filmed at Boreham Wood Studios, Elstree.

The first show is to be recorded next Wednesday (12), with U.S. comedian Shelley Berman guesting. Dusty Springfield and Terry-Thomas are in the edition filmed the following week — and this will probably be the first of the shows to be transmitted in Britain. Likely screening time is mid-May.

Anita Harris is booked for the show filmed on February 26, and Cliff Richard stars in the March 26 recording. Dates have not yet been set for Engelbert and Shani Wallis, but both have been contracted. Also confirmed for a guest spot is Millicent Martin.

JERRY LEE IN TOM'S SHOW
Mann, Ryan, Move, Quo dates

MAJOR TV BOOKINGS

JERRY LEE LEWIS is the latest guest booked for Tom Jones' major TV series. Chart newcomers Harmony Grass are to star in their own BBC-2 "Colour Me Pop" show. Jack Jones, Manfred Mann and the incredible String Band have been added to the guest list for the Julie Felix series. A host of new bookings—including the Move, the Troggs, Long John Baldry and Duane Eddy — has been announced for Granada-TV's "Discotheque." Also set for new TV guest spots are the Dave Dee group, Barry Ryan and Status Quo. Des O'Connor is to star in another of his ATV series in the spring.

Jerry Lee Lewis will be principal guest star in the Tom Jones special with ATV networks on Sunday, March 30. Other bookings for the first nine shows in this series were fully reported in last week's NME.

- **The Incredible String Band guests in BBC-2's "Julie Felix Show" on Saturday, February 15.**
- **Other new bookings include Jack Jones and the Strawbs (22), Manfred Mann (March 1) and Dr. Smith (8). This means that the edition featuring the reunion of Dusty and Tom Springfield is put back to March 22.**

Latest line-up for Granada's "Discotheque" series is the Move, Harmony Grass and the Paper Dolls (next Wednesday, 12); Billy Fury, the Iveys and Ayshea (19); Duane Eddy, the Troggs, Raymond Froggatt and Clodagh Rodgers (26); and Long John Baldry, Rita Pavone and the Executives (March 5).

Harmony Grass is showcased in BBC-2's "Colour Me Pop" on Saturday, March 8. On the same channel, Dave King presents his full cabaret act on Friday, February 28—the show is being filmed at London's Talk Of The Town. Also on BBC-2, the Dave Brubeck Quartet is in "Jazz At The Maltings" next Thursday (13).

- **New bookings for BBC-1's "Top Of The Pops" include Barry Ryan (next Thursday, 13) and the Dave Dee group (27). U.S. singer Abbe Lane joins Barry Ryan in "Rolf Harris Show" tomorrow (Saturday). Status Quo is booked for BBC-1's "Cracker Jack" on Friday, February 21.**

Frankie Avalon guests in London Weekend TV's "The Saturday Crowd" tomorrow (8). The same company is to present Nina and Frederik in a new musical comedy titled "No! No! No!"—based on a Danish folk story. It is being networked on March 16.

Des O'Connor's new ATV series of six half-hour shows goes into production in early April — transmission is expected to begin shortly afterwards. Janie Marden and the Breakaways guest in ATV's "The Golden Shot" this Sunday (9), and Ruby Murray's appearance in this series is put back to March 9.

- **New TV bookings for Jackie Trent include Thames-TV's "Eamonn Andrews Show" (Thursday, February 20), Harlech-TV's "Taylor Made" (Tuesday, February 25) and BBC-2's "Jimmy Logan Show" (Sunday, March 9).**
- Disc-jockey David Symonds becomes a TV school-master this month! Next Wednesday (12), he begins a six-week series on the BBC-1 series for schools "Science Sessions." The subject he will analyse is — pop music.

VINCE PRODUCES THE COWSILLS

EX-BEE Gee Vince Melouney flies to America in March to produce a new single and LP for the Cowsills. He is also to produce and write the next single for Hungarian singer Sarolta, for release by Polydor in mid-March. Additionally, Vince will write most of the tracks for her next album.

The Cowsills — represented throughout Europe by Melouney's own company Jasper Productions—are likely to pay a TV promotion visit to Britain next month, before Melouney accompanies them back to the States. The latest single by the American "family" group is the title song from the musical "Hair," which is being released here at the end of February.

Allen Klein to help Beatles

THE Beatles have called in American business negotiator Allen Klein —who has looked after the financial affairs of Rolling Stones, the Animals and Herman's Hermits — to advise them on the running of their Apple enterprises. Rehearsals for the group's previously planned concert have now definitely become the basis of a TV documentary; some of the specially-written songs were heard by startled passers-by in London's Savile Row last Thursday, when the Beatles gave a spontaneous performance on the roof of Apple and were filmed for the programme.

It is understood that almost all 12 tracks of the new album, centred around the documentary, are now complete. Final recording will take place within the next fortnight, with a view to the LP being released in April or May.

Allen Klein has been in London for preliminary discussions with the Beatles this week—a conference with them took place on Monday — and he hopes to begin work next week.

'007' group returns

Desmond Dekker and the Aces — the West Indian ska group which had a 1967 hit with "007" — return to Britain on March 14 for a month-long tour of clubs and ballrooms. A new single titled "Israelites" will be issued by Pyramid to coincide with the visit.

BOOTS RANDOLPH VISIT

U.S. sax star Boots Randolph is to visit Britain this month as part of an extensive European promotional tour. He arrives here on February 16, and will undertake radio and TV appearances on his new Monument single "Games People Play" — as well as on the four Randolph albums being issued this month.

WHO HELP STUDENTS

THE Who is to play a charity concert at London Roundhouse this Sunday (9). It is being staged to enable legal representation to be secured for the 13 LSE students who have had writs served against them. Pete Townshend of the Who has invited the Small Faces and several other acts to appear in the show — but, as we closed for press, the remainder of the bill is not set.

BONZOS—3 TOP U.S. TV SHOWS

THE Bonzo Dog Band has been booked for a six-week American tour starting in mid-May. It will be the group's first visit to the States and will include guest appearances in three major U.S.-TV series — "Ed Sullivan Show," "Rowan & Martin's Laugh-In" and "Smothers Brothers Show." The remainder of the visit will be devoted to an extensive coast-to-coast schedule of college and concert dates.

The tour has been set up by the Band's business manager Tony Stratton-Smith—who is currently visiting America to finalise details of the trip—in conjunction with its promotions manager Brian Sommerville. The Bonzos will return to the States in mid-summer for a longer tour, taking in the whole of July and August. The group's "Urban Spaceman" hit was released in America last week.

THE SQUIRES GO IT ALONE

The SQUIRES have broken away from Tom Jones, after eight years as his backing group, in order to seek success as an attraction in their own right. They have been signed by HCA Records, and their first solo single "Games People Play" — produced by Tom's manager, Gordon Mills — is released next week. Commented Tom: "It's a completely amicable parting, and it comes about because I am now unable to use them for more than three months every year, due to the nature of my commitments." Our picture shows (left to right standing) newcomer MIKE STEVENS who has just joined the group as vocalist, VERNON HOPKINS and CHRIS SLADE, with BILL PARKINSON seated in front.

Mac's 'Albatross' notches a million

WORLD-WIDE sales of Fleetwood Mac's "Albatross" — which retains its No. 1 spot in the NME Chart for the third week in succession — have now passed the million mark so qualifying the group for a Gold Disc award. The record is currently in the Top Ten in eight different countries. Cover versions have been waxed by several leading orchestras — including Mantovani, Roberto Mann and the London Pops Orchestra.

POP TV MAN MOVES

TV producer Mike Mansfield has severed his association with Southern-TV, for whom he directed such successful series as "Cathy McGowan's Backburn," "Countdown" and "As You Like It." He has joined ALS Management Ltd., a subsidiary company of the Robert Stigwood Organisation, and has already begun work on a pilot show for a projected new half-hour pop series to be independently produced for the international market.

CLIFF DOCUMENTARY

Cliff Richard has agreed to take part in a 12-minute colour film titled "Give Us This Day," which is basically a short documentary about John Groom's Children's Homes in Kent. Cliff will sing the ballad "Thank You" in the picture, which will be made available free of charge to schools, clubs and voluntary organisations.

Winwood replaces Bruce in new-look Cream group

THE CREAM is being re-formed, with ex-Traffic leader Stevie Winwood replacing original member Jack Bruce! That is the basic implication of the news—revealed this week—that former Cream stars Eric Clapton and Ginger Baker are getting together with Winwood to form a group. But the new team will not be known as Cream —its founder members are in the process of selecting a name, and are simultaneously looking for a bass player to augment the line-up into a quartet. The NME understands that there is no question of Jack Bruce, remaining member of the previous Cream group, being involved.

Clapton, Baker and Winwood have spent this week living and rehearsing together in Stevie's Berkshire cottage. They had originally planned to commence recording tomorrow (Saturday), but available studio space could not be found. Because of this the initial session has had to be postponed for a few days.

Eric Clapton told NME: "Our first intention is to get an album together. This will give us something to work from and, once this has been achieved, we'd hope to commence live performances within about a month."

The group's attitude to singles would be the same as the Cream's, explained Clapton. He added "We will not set out with the principle object of making singles — but if any track stands out as an obvious single then we shall certainly release it as such."

On the subject of the Clapton-Baker reunion, Eric said: "We haven't really picked each other — we simply floated together. I'm personally do not anticipate any copmplications for the new group, because anyone who stood in the way of a project like this would be mad!"

LATEST ON RADIO 1

THE Foundations, the Equals, the Fortunes and Unit Four Plus Two are among guests appearing daily in Radio 1's "Keith Skues Show"—the holiday replacement for the Dave Cash series—from Monday, February 17, to Friday, February 21. They are joined by the Timebox, the Paul Williams Set, the Art Movement and the bands of Alex Welsh and Ken Mackintosh. This same line-up also appears in the Saturday-afternoon pop show, hosted by Chris Denning, on February 15.

Booked for the "Jimmy Young Show" during the week beginning February 17 are Simon Dupree and the Big Sound, Clif Bennett and his Band, Raymond Froggatt, Episode Six, Lita Roza, Mark Wynter, Sight And Sound, Two Of Each and the bands of Edmundo Ros and Ronnie Aldrich.

Chart newcomers Harmony Grass and Peter Sarstedt both appear in the "Tony Brandon Show" throughout the February 17-21 week. Also set are the Troggs, Caravan, Happy Magazine, the Cymbaline, Sons And Lovers, Consortium and the Acker Bilk Band.

Another booking for the Foundations is in "Pete's Sunday People" on February 16, when the line-up also includes Lita Roza and the Ian Wright Quintet. The previous week (15), Morgan-James and Max Harris are in "Pete's Saturday People."

QUO 'ROCK' MOVIE

Status Quo is to star in a half-hour rock'n'roll film titled "Blues And Other Colours," to be shot mainly in America during the group's forthcoming U.S. tour, with the remainder filmed in London club settings. Rod all the group members will have short acting roles in the picture.

Foundation dates off

Plans for the Foundations to make concert appearances throughout the rest of this year on behalf of Lybro Jeans—the dates were to have begun on February 22—have been dropped because the group has so many other commitments, including the forthcoming Stevie Wonder package tour.

COCKER BAND SWITCH

Several changes have taken place within Joe Cocker's Grease Band. Drummer Kenny Slade and keyboard Eyre (organ) have left the group, and have been replaced by Bruce Rowlands and Alan Spenner. In order to accommodate Spenner, who is a bass player, existing bassist Chris Stanton switches to electric piano.

TINY PALLADIUM?

THE NME understands that Tiny Tim is being sought to headline a variety season at the London Palladium in the spring. If negotiations are successful, Tim would follow the current star at this venue—which ends on April 12. He would play a limited season before the opening of the summer revue, which is expected to star Des O'Connor.

MONKEE MAN LAUNCHES NEW GROUP IN BIG-BUDGET FILMS

U.S. RECORD and TV producer Don Kirshner has manufactured his third "instant group," which will soon be launched in a blaze of publicity, similar to that which greeted the advent of the Monkees—the first of the groups in which Kirshner was closely involved. The new team, formed in conjunction with film producer Harry Saltzman, is to be called Tomorrow. It is to star in a series of musical adventure films, to be made at Pinewood Studios by United Artists, with the first going into production in April.

After extensive auditions, the group's personnel was chosen as drummer Karl Chambers and guitarist Benny Thomas (both Americans), Dutch-born pianist Vic Cooper and British vocalist Olivia Newton-John. Olivia is engaged to ex-Shadow Bruce Welch, and she is handled by Peter Gormley—manager of Cliff Richard and the now-disbanded Shadows.

It was ten months ago that the NME first gave exclusive news of the Kirshner-Saltzman project to form a second group, which would star in "The Archies."

After some difficulty, it was finally decided that the group will undertake personal appearances.

Also reported Kirshner's other plan to form a second group, which would provide the soundtrack music for a U.S. TV cartoon series—and this is at present being screened in America as "The Archies."

The first of the Kirshner-Saltzman films will be titled simply "Tomorrow," after the name of the group. United Artists plan to release a soundtrack LP by Tomorrow, to coincide with the premiere of the picture.

After Tomorrow has become established by way of its debut film, it is intended that the group will undertake personal appearances.

HOLLIES, DAVE DEE SET McCartney waxes Fourmost

THE Hollies' long-awaited new single has at last been scheduled for release. New discs by the Dave Dee group, the Dave Clark Five and Ken Dodd come out later this month—as well as a Sam and Dave re-issue. Paul McCartney has produced the latest single by the Fourmost. Release dates have now been set for previously-announced discs by the Foundations, the Who and Marbles. A new Engelbert Humperdinck album will be in the shops next week.

The Hollies first single to feature new member Terry Sylvester—who recently replaced Graham Nash in the group—is being issued by Parlophone on February 28. Titled "Sorry Suzanne," it was written by Tony Macaulay and Geoff Stephens.

The Dave Dee group's "Don Juan," again written by the Howard-Blaikley team, is released by Fontana on February 21. Out the same day are Dave Clark's "Mulberry Tree" and Ken Dodd's "Will You Still Love Me" (both Columbia), Smokey Robinson and the Miracles' "Baby Baby Don't Cry" and Marvin Gaye and the Humperdinck LP "Engelbert" (Decca).

The Fourmost revive the old jazz classic "Rosetta" for their next CBS single. It is coming out on February 21, and was produced by Beatle Paul McCartney.

The Who's "Pinball Wizard" is now definitely set for February 21 release by Track, and the same day Atlantic re-issues Sam and Dave's "Hold On I'm Coming." Confirmed for the following Friday (28) are the Foundations' "In The Bad Old Days Before You Loved Me" (Pye) and Marbles' "The Walls Fell Down" (Polydor).

HOLLIES SHOWCASED IN BERLIN FESTIVAL

THE Hollies have been booked as a major headlining attraction at the bi-annual Disc Festival to be staged in Berlin for three days from March 12. Also appearing in the event — to be covered by German TV and made available to most continental countries via the Eurovision link—are Dusty Springfield, Mireille Mathieu, Paul Mauriat, Johnny Cash and June Carter, Richard Anthony, Miriam Makeba and Mantovani.

The Hollies are also booked for a week in cabaret at Middlesbrough Showboat, opening on April 13. Their next Swedish tour will take place in mid-May and will last for 14 days. As reported in last week's NME, the group stars in its own "An Evening With The Hollies" concert at London's Royal Festival Hall on June 27. A more immediate booking for the group is on March 5, when it guests in a Dutch-TV colour special titled "Jam" — for which Barry Ryan, Lulu and Amen Corner are also set.

Mary's Italian triumph

MARY HOPKIN scored a major success last weekend when she was placed second in Italy's annual San Remo Song Festival — an event usually dominated by Italian artists. In this contest each song is performed by two different singers — and this year's winners were Bobby Solo and Iva Zanicchi with a song about a gipsy fortune-teller. Mary's partner in the festival was Italian balladeer Sergio Endrigo, and their second-place song was "Lontano Dagli Occhi," of which the English title is "Far From Sight." Mary also won the title of Best Individual Artist in the contest.

STAR NAMES FOR DISC GALA

The Moody Blues, Harry Secombe, Pentangle and the Flirtations will represent Britain at the annual Grand Gala du Disque in Amsterdam on Friday, March 7. Also taking part in the show are Gladys Knight and the Pips, Chet Atkins, the Ike and Tina Turner Revue, Buck Owens, the Sandpipers, Miriam Makeba, Peggy March, Mireille Mathieu, Nana Rosso and the James Last Orchestra. The gala will be televised on the Eurovision link, but is unlikely to be screened in this country.

Move signs up replacement

THE MOVE has signed a replacement for Trevor Burton who — as reported in last week's NME — has left to join Birmingham group, the Ugly's. The newcomer is 21-year-old Rick Price who, for the past two years, has been lead guitarist with another Birmingham outfit Sight And Sound. He will, however, switch to bass guitar now that he has joined the Move. He makes his TV debut with the group in Granada's "Discotheque" next Wednesday.

The Move had narrowed the vacancy down to two candidates — the other being Geoff Lynn of Idle Race. But Lynn dropped out of the running owing to contractual difficulties so leaving the field open for Rick Price. Commented the Move's Carl Wayne: "We chose Rick because he's a talented musician, a good singer and a nice fellow."

Latest one-nighter bookings for the Move — including Rick Price — are Stafford Top Of The World (February 13), Cambridge Corn Exchange (15), Bishop's Stortford Rhodes Centre (16), Tunstall Golden Torch (18), a concert at London Royal Albert Hall (20), Hinckley St George's Hall (21), Nantwich Civic Hall and Chester Clockwork Orange (22), Stockton Fiesta (26), and Woolwich Polytechnic (28).

ROLLING TOUR PLANS SET? ROLLING STONES DENY IT

THE Rolling Stones have still not decided whether or not to undertake a world-wide concert tour in the spring—despite constant reports of dates having been set for them in America and Europe. Latest developments include an announcement in the U.S. magazine "Variety" that the Stones will open an American tour on March 21—and a statement issued by A & M Records in Hollywood claiming that one of their attractions, the Flying Burrito Bros., will tour Europe with the Stones in mid-March.

But a spokesman for the Stones told the NME: "At this stage, nothing is signed or even decided—and no steps can be taken until Brian Jones returns from Ceylon. The confusion regarding the Flying Burritos probably stems from the fact that one of them, ex-Byrd Graham Parsons, is a great friend of Keith Richard's—and Keith may produce the group's next LP. Undoubtedly the Stones will play concerts this year, but absolutely nothing is finalised."

RAY CHARLES AUTUMN TOUR

RAY CHARLES is to undertake a nine-day British tour in early autumn. Accompanied by his own orchestra and the Raelets, he will play concerts in major venues and—subject to approval by the Musicians Union — will also star in a TV special. The tour is being promoted by the Harold Davison Organisation which is also setting up visits by the Oscar Peterson Trio (September 19-October 5), Tom Paxton (September 24-October 12) and the American Folk, Blues & Gospel Caravan (October 30-November 11).

The Modern Jazz Quartet pays a return visit to Britain next month, and dates now confirmed are: Coventry Cathedral (March 7), London Royal Festival Hall (8), Sunderland Empire (9), Birmingham Town Hall (10), Basildon Arts Centre (11), Keele University (12), Croydon Fairfield Hall (13), Southampton University (14), Manchester Free Trade Hall (15), Bristol Colston Hall (16), York University (17) and Bradford University (18).

● The Davison Organisation is also presenting the Tony Bennett-Count Basie tour (April 18-29) and Woody Herman tour (April 25-May 18) — for which complete itineraries have already been reported in the NME — and the Jimi Hendrix Experience's concert at London Royal Albert Hall on Tuesday, February 18.

Chuck Berry visit

CHUCK BERRY is set for another British one-nighter tour in the spring. Venues confirmed to date include Tottenham Royal (May 23), Manchester New Century and Princess (24), Birmingham Cedar (26), Newcastle City Hall (30), Sunderland Annabel's (31), Nelson Imperial (June 1) and Manchester Princess and Domino (2).

Arriving this month for a two-week tour is rock'n'roll singer Screaming Jay Hawkins. His dates are Bristol Locarno (next Thursday), Nottingham Boat Club (15), Shipley Gate Inn (17), Wood Green Fishmongers Arms (18), High Wycombe Blues Loft (19), London Hatchett's (20), Newcastle University (21), Nelson Imperial (22), Derby Clouds and Sheffield Broadway (23). London Bag O' Nails (25) and Sunderland Annabel's (27 and 28).

C—&—W FESTIVAL NETS BIG NAMES

LINE-UP for the mammoth Country-and-Western Convention at Wembley's Empire Pool on Saturday, April 5, is now nearing completion. It includes Jeannie C. Riley, George Hamilton IV, Conway Twitty, Skeeter Davis, Tammy Wynette and Bill Anderson. Among other U.S. visitors will be the Georgie Jones, Loretta Lynn, David Houston and Del Reeves—and possibly Flatt and Scruggs. Leapy Lee may be one of the British representatives on the show, which is compered by Wally Whyton, Murray Kash and David Allen.

Another leading c-&-w artist visiting Britain is Buck Owens, who will star in concerts at Liverpool Empire (March 8) and London Palladium (9). Guitarist Chet Atkins is being set for a ten-day British tour in May. All these c-&-w ventures are being promoted by Mervyn Conn.

Chambers Bros due

U.S. soul group, the Chambers Brothers, visits Britain in March for concerts and TV. After an ten-day British tour—including dates in Brussels, Stockholm, Amsterdam, Copenhagen and Hamburg — the Chambers arrive in London on March 21. The following day (22), the group guests in BBC-1's "Lulu Show." It is also booked for a concert at London Roundhouse on March 29 accompanied by the Joshua Light Show. Other dates, including a TV special for London Weekend, are currently being lined up.

★ POPLINERS ★

KINK Dave Davies fractured a finger on his right hand on Sunday, while playing in a show-business charity soccer match: he had to cancel recording sessions planned for this week ● Extra date for **Bandwagon** at Mexborough Public Hall next Monday (10). ● **Liberace** cabaret week at Batley Variety Club from March 2. ● **Moody Blues** at Hull Skyline Ballroom next Thursday (13). ● **Alan Price** cabaret booking at Stockton Fiesta switched to April 13 week. ● **Equals** play 17-day tour of Israel from March 9 and are also booked for 11-day tour of South of France from May 18. ● Additional cabaret week for **Herman's Hermits** at Birmingham Cavendish from February 16. ● Projected concert by **Raymond Lefevre** Orchestra with **Malcolm Roberts** at London Royal Albert Hall on February 24 has been cancelled, and will now take place at a later date.

COPA SEASON FOR DUSTY

DUSTY Springfield has been booked for an important cabaret season at New York's famed Copacabana — her first at this venue. She flies to America in early May for a one month-long stay, half of which will be devoted to her Copa season. The remainder of her visit will be spent playing selected concerts throughout the States.

It is not yet clear when Dusty will commence work on her new BBC-1 series, but it seems probable she will film two or three shows before her U.S. trip and complete the remainder after her return in June. Dusty also plans to play British concert dates towards the end of the year, following her late summer cabaret season at the Talk Of The Town.

LEAPY SIGNS OWN GROUP

Leapy Lee has signed three Doncaster musicians as his permanent backing group. They are lead guitarist Val Talbot, bassist Johnny Dodds and drummer Pete Thornton (formerly of Dave Berry's Cruisers).

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LOVE AFFAIR: OWN TV SPECTACULAR

LOVE AFFAIR is the latest group to announce plans to produce its own TV spectacular. It will begin work in early March on its own 40-minute special, which the group itself will finance to the tune of £20,000. The show will be shot mainly on location in Cornwall and then completed in a London studio.

The Affair's special is being directed and produced by Mark Edwards of Eyemark Films. Three big-name guests are being approached to appear in the show — a group, a male soloist and a girl personality. When completed it will be offered to TV companies in Britain and on the Continent.

Agent Danny Betesh flies to America in late March to set up a U.S tour for the group. He will take a copy of the film with him, with a view to transmission in the States.

info on this week's new releases from Decca—

The last **TURTLES** single was a bouncy bit of fun, and had a very good run in the charts. The new one, ***'You showed me'***, is a complete change of mood, and in my opinion should do even better chart-wise. The intro is full of moody organ and sliding strings, and moves into a gentle and insistant melocy. It's a subtle blend of vocal and instrumental harmony, and all very warm and lovely. The number is HLU 10251 on the London label.

Watch out for **CHERRY SMASH**, because they're going to be big. Their new one, ***'Fade away Maureen'***, is a hefty mid-tempo number with some sizzling guitar breaks and a tumultuous long fade. It's on Decca, number F12884.

Members of the Laugh-in cult must have a copy of **FREDDIE CANNON'S** latest, which is all about ***'Beautiful downtown Burbank'***. If you've never seen the programme, you'll still appreciate the record, which is a thumping rocker in true Cannon style. On London, HLK 10252.

THE WORLD OF OZ are becoming something of a cult themselves. Although they haven't yet topped the charts, they have a huge following both here and in the States. Listen to ***'Willows harp'*** and you'll understand why. It's on Deram, DM 223. Very weird and wonderful.

Whoever **U.K. JONES** may be, he's made a knockout record titled ***'Let me tell ya'***. It's a hand-clapping, tambourine-bashing party raver, on Deram number DM 231.

BOOTS RANDOLPH is all set to tour here very shortly, so let's hope we hear plenty of ***'Games people play'*** because it's a winner. The riff is persistant and builds tremendously – just about everything's there, I think I can even detect a steel guitar. Great stuff! It's on Monument, number MON1028 See you.

DECCA group records

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LONDON Palladium Sun. Feb. 23, 6 & 8.30 p.m.
MANCHESTER Odeon Sat. March 1, 6 & 8.45 p.m.
NEWCASTLE Odeon Sun. March 2, 6 & 8.30 p.m.

BANDWAGON. FRUITGUM, SUPREMES, ROWAN & MARTIN LPs reviewed by ALLEN EVANS

★★★★ **JOHNNY JOHNSON & BANDWAGON (Direction, 8-63500)**
Lead singer **Johnny Johnson**, 23, from Florida, drives this four-man powerhouse unit to great heights, as they play and entertain with varied tempo'd songs, all given a special, imaginative excitement. Their big single hit, Breaking Down The Walls Of Heartache, is included here, and with it are eleven other pulsating tracks. A bit reminiscent of the Four Tops, they all sing and play out with the verve of Tamla, and yet have their own style.
Other titles: When Love Has Gone Away, Stoned Soul Picnic, I Wish It Would Rain, You Blew Your Cool And Lost Your Fool, You, People Got To Be Free, Girl From Harlem, Are You Really For This?, I Ain't Lyin', Don't Let It In, Baby Make Your Own Sweet Music.

★★★★ **1910 FRUITGUM CO.: GOODY GOODY GUM DROPS (Buddah, 203014)**
The straight-forward bubblegum rockers are at it again and it is refereshing to hear some uncomplicated happy tunes again. Their music rips-a-long and their vocals are fun, with a bit of messing around with words. Pity only 10 tracks (it's getting to be an American habit to come down from 12 to 11 to 10). Producers **J. Kasenetz** and **J. Katz** compose all the numbers with **B. Carl** and **R. Whitelaw** (not in the group).
Titles: Goody Goody Gumdrops, Liza, Mr. Cupid, Hot Diggity Dog, Hook Line And Sinker, Dee-licious, Please Me Tease Me, (Play Our Song) Mr. Music Man, ABC I Love You, Fee-Fi-Fo-Fum.

★★★★ **DIANA ROSS AND SUPREMES: "FUNNY GIRL" (Tamla Motown STML 11088).**
Diana, Mary and Cindy do wonders with ten hit songs from "Funny Girl," specially People, Don't Rain On My Parade, and I'm The Greatest Star, with some swinging arrangements by **Gil Askey.**
Other titles: Funny Girl, If A Girl Isn't Pretty, I Am Woman, The Music That Makes Me Dance, Cornet Man, His Love Makes Me Beautiful, Sadie Sadie.

★★★ **ROWAN & MARTIN'S LAUGH-IN (CBS 63490).**
Some 32 minutes of the fast, wise-cracking comedy TV show soundtrack, featuring bright music and clever lines, put over by **Dan Rowan, Dick Martin,** England's **Judy (Sock It To Me) Carne** and **Roddy Maude-Roxby, Henry Gibson, Arte** (Very Interesting) **Johnson, Goldie Hawn, Ruth Buzzi** and many others in the cast of the show which has gained a big following of BBC-2 viewers in Britain each Sunday. Funny for both the converted and those who have never seen the show yet. Included are all the

The BANDWAGON (l to r) TERRY LEWIS, BILL BRADLEY, ARTHUR FULLILOVE and leader JOHNNY JOHNSON.

main features, such as New Talent; News - Past, Present and Future; Sock It To Me, Potpourri, Mod Mod World, and Goodnight Dick.

★★★ **JERRY LEE LEWIS: AN OTHER PLACE ANOTHER TIME (Mercury SMWL 21011))**
A country album, with only two fast numbers from the former hot rock singer — Walking The Floor Over You and Break My Heart. The rest are the jog-trot, tuneful, well lyriced Western songs, ending with a duet with his wife, **Linda Gail.** Side two, with only five tracks, is rather short, but Jerry Lee fans and country fans should like this LP. And maybe Tom Jones will find a hit in it.
Other titles: What's Made Milwaukee Famous, Play Me A Song I Can Cry To, On The Back Row, All Night Long, I'm A Lonesome Fugitive, Another Place Another Time, Before The Next Teardrop Falls, All The Good Is Gone, We Live In Two Different Worlds.

★★★ **WOODY KERN: THE AWFUL DISCLOSURES OF MARIA MONK (Pye, NSPL 18273)**
A local blues band from Derby, this quartet produces 'mystic' sounds, specially from a wailing flute **(John Sanderson,** who also plays tenor sax, violin); a ghostly guitar **(Rick Kenton,** also on keyboards); some drowsy, beatful bass **(Mike Wheat)** and drums **Steve Harris),** and the lonely, way-way-off singing. This **Woody Kern** group weave a spell of dejectedness and sad beauty. The group has composed seven of the eleven tracks, and Maria Monk isn't in any of them.
Titles: Biography, The Blues Keep Falling, That's Wrong Little Mama, Tell You I'm Gone, Xoanan Bay, Uncle John, Gramophone Man, Fair Maiden, Vile Lynn, Mean Old World, Vegetable.

TIMI YURO

★★★ **DEAN MARTIN: GENTLE ON MY MIND (Reprise RLP 6330).**
Another fine set sung in the relaxed way by Dean, who includes such classics as Phoenix, Honey, and Welcome To My Heart on this LP, which I criticise only because it is down to ten tracks only (seems albums from America give us less tracks all the time). **Ernie Freeman** makes a good job of the conducting and arranging.
Other titles: Not Enough Indians, That Old Time Feelin', Gentle On My Mind, That's When I See The Blues, Rainbows Are Back In Style, Drowning In My Tears, April Again.

★★★ **LOUIS ARMSTRONG: I WILL WAIT FOR YOU (MCA MUPS 356).**
Another fine album from the wonder of the pop world. Only ten tracks again, however, but full of good musical content. The title song comes from the French film, "Parapluies de Cherbourg," and two other tracks are from films, and three from musicals. The evergreen I Believe gets another run and so does You'll Never Walk Alone — both very good.
Other titles: Talk To The Animals, Gypsy In My Soul, Happy Time, Willkommen, Sunrise Sunset, Rosie, That's My Desire.

GIRL VOCALISTS

CLEO LAINE: SOLILOQUY (Fontana STL5483). Ever since an exceptional concert in March, 1966 Miss Laine has become the avant-garde singer of lyrics by literary people, like **T. S. Eliot, Julian Mitchell, W. H. Auden,** with music by composers such as husband **John Dankworth** (who also conducts), **Don Banks, Iwan Williams** and **Richard Rodney Bennett.** The result is this LP, which takes pop a step nearer classics and is a work of great beauty.

JACKIE DE SHANNON: ME ABOUT YOU (Liberty 83148E). This sensitive singer-composer picks only two of her own songs — Splendour In The Grass and Nicole — and 11 other top tunes in the intimate range to reveal to you her "soft side."

MARVELETTES: SOPHISTICATED SOUL (Tamla-Motown STML 11090). Some great harmony singing by **Wanda, Anne** and **Katherine** as they put over a dozen soul-filled songs, with a Tamla beat backing. They really put meaning into Here I Am Baby and The Stranger, among the other titles.

TIMI YURO: SOMETHING BAD ON MY MIND (Liberty 83198E). This diminutive singer with the big voice turns out another fine performance. This time she varies her songs from low-down rock to quiet love songs, with

DEAN MARTIN

a soul feeling running through. As Long As There Is You is a wonderful example of beat ballad and in complete contrast Hey Girl (Hey Boy) really rocks out.

MELANIE BORN TO BE (Buddah, 203019) is a young lady who sings in a strange, arresting way, as if she can't quite remember the words (or the tune at times). She wrote most of the songs and is a sort of female **Dylan,** who sings **Bob's** Mr. Tamborine Man and adapts **A. A. Milne's** Christopher Robin (Is Saying His Prayers) for another track. Interesting album.

GROUPS

THE FOOL (Mercury, 20138 SMCL) started as way-out dress designers and psychedelic painter of instruments and cars in London, then went to the States as singers — two girls and two men — and here is their first LP. Full of weird sounds and rather straightforward and tuneful singing of their own songs, the lyrics of which are on the sleeve. **Graham Nash** produced the LP, which is quite fascinating. There's dramatic reciting, and a touch of bagpipes, too.

CLIMAX (CHICAGO) BLUES BAND (Parlophone, PMC 7069) is catchy music, almost trad jazz at times and at other jazz blues, and the British-produced disc gives out a captivating rhythm, with **Colin Cooper** shining on harmonica and vocals; and **Peter Haydock** behind a strident guitar.

VELVET FOGG (Pye, NSPL 18272) sound not unlike the Woody Kern group, with that echoing, far-away blues sound (but then they also have **Jack Dorsey** as producer, so maybe he is the reason for the similarity). I liked the weird harmony singing on Yellow Cave Woman, and Oriental-sounding effects of Wizard Of Gobsolod.

MAN REVELATION (Pye, NSPL 18275) are a four-man group who produce plenty of instrumental sound for so few, and add some kinky vocal sounds. I liked the punchy playing on piano, organ, guitar, harp, drums, percussion, and the idea of keeping the instrumental more or less straight, while distorting the vocals. Recorded at Swansea's Langland Hotel and in Pye Studios. Worth a listen. All tracks written within the group, mostly by **Roger Leonard.**

SHAKEY VICK (Pye, NSPL 18276) play low-down blues, with a wailing vocal and harmonica sound from **Graham Vickery.** This LP was recorded live at Mother's Club, Birmingham. They produce a nice deep instrumental sound, like early Stones playing, with good drumming by **Ned Balen,** lead and bottleneck guitar by **Bruce Langsman,** and a throaty bass sound from **Nigel Tickler.** Promising.

ASSOCIATION (Warner, 176?) sing so well together, with a leaning towards the folk idiom. The sextet present their 'Greatest Hits" here, 13 in all. Rousing singing on Enter The Ycung and intricate harmony on No Fair At All gives contrast and proof of the versatility of the singing group.

GOOD VALUE

Two of **Decca's THE WORLD OF** series, priced at 19s 11d,, offer **LULU** (SPA 8) on earlier recording, including Shout, Lies, Tossin' And Turnin', and Leave A Little Love . . . and **MAX BYGRAVES** (SPA 9) offering Tulips From Amsterdam, Consider Yourself, You Need Hands and It's A Sin To Tell A Lie among the dozen hits.
And from **Marble Arch,** the Pye cheaper label, there is **STEREO '69** (MALS 853), with **Tony Hatch, Bob Miller, London Pops Orchestra** among others, and **Sounds Orchestral.** Very tuneful.

5 NEW SINGLES FROM PYE

Christine Rayburn
Skip-A-Rope 7N 17679

Graham Leyden
Nancy 7N 17692

Young Blood
The Continuing Story Of Bungalow Bill 7N 17696

Butch Moore
May God Be Good To You 7N 17698

Don Duggan & The Savoys
Under Your Spell 7N 17695

SINGLES REVIEWS FROM PAGE 6

SIMON DUPREE & THE BIG SOUND: Broken Hearted Pirates (Parlophone).
This is probably Simon Dupree's most commercial disc since "Kites," though it's completely different from that hit.
Opens with the sound of seagulls and waves lapping — plus a touch of the "Sailor's Hornpipe" — then breaks into a lusty and beaty roundelay with a nautical flavour, with handclaps and background chatter heightening the illusion.
A rousing blues-chasing disc which could get a touch, if the disc-jockeys are kind to it.

CARL PERKINS: (Restless (CBS)
Carl Perkins shot to fame on the crest of the rock 'n' roll wave, but has since settled down to his first love—country blues. He wrote Johnny Cash's new single, and this is another of his own compositions.
A zippy fast-moving country rocker with an infectious beat, it drives along like crazy — and is noteworthy for some great steel guitar work.
A real energetic barnstormer!

IMPRESSIONS: Can't Satisfy (Stateside).
Like so many of the Impressions' releases, this is a Curtis Mayfield song. And, as usual, Curtis takes the lead vocal—supported by slurp chanting from the other two—in this pounding heavy-beat number.
Although the group waxes for ABC Records, this has a distinct Tamla sound — with pungent brass, vibes and tabourine outstanding in the backing. The pace is fast, and it swings like mad.

JOHNNIE RAY: Wise To The Ways Of The World (Pye).
Here's the King of Sob making his disc comeback. This is a Tony Macaulay-John Macleod number, recorded in London, and Johnnie Ray is quick to show that he's lost none of his famous vocal pyrotechnics.
In this lively rhythmic ballad, he's treated to an enveloping backing and vocal group.
Acceptable, but it's rather an ordinary song, and he needs much stronger gimmick material if he's going to register again after this lengthy lapse

THE 14th OF FEBRUARY IS THE FIRST OF MAY

Recommended

MOVING FINGER: Higher And Higher (Mercury). One of clubland's favourite groups with a scorching toe-tapper. Spirited solo vocal, attacking brass, organ, vehement chanting and a driving beat make it sound like the Foundations.
YOUNG BLOOD: The Continuing Story of Bungalow Bill (Pye). If you couldn't afford the Beatles' double-LP, here's another of the tracks covered as a single. And a sparkling version it is, too.
EARTH OPERA: American Eagle Tragedy (Elektra). An underground group of immense potential. This is a fascinating story-in-song, full of changing moods and tempos—but with an undelying hard r-and-b sound. Intriguing!
AYSHEA: Another Night (Polydor). Don't know why it is, but when any girl cuts a Bacharach-David number, she automatically sounds like Dionne Warwick! And Ayshea is no exception. Lilting melodic number, with a fast bossa-nova tempo.
WEDGWOODS: Cloudy (Columbia). Written by Paul Simon and ex-Seeker Bruce Woodley, this is a snappy and lyrically descriptive number in the folk-beat idiom. Appealing harmonies — bit like the Seekers, only more forceful.

☆ POTTED POPS ☆

Attractive Welsh newcomer **Tammy Jones** warbles the nostalgic rock-a-ballad "Lai Lai Lai" (CBS), which develops into a sing-along chorus reminiscent of "Those Were The Days" . . . U.S. group **First Edition** features an ear-catching vocal blend in the rhythmic ballad "But You Know I Love You" (Reprise) . . . "Help Me" (Direction) by the **Spellbinders** was a U.S. hit in 1966, and is now re-issued — it's a sizzling r-and-b rocker, with an irresistible heavy beat and uninhibited vocal . . . **Shadow Mann** is not related to Manfred, but an American singer with a vibrant soul approach, and he's supported by a beautifully-scored string section in the mid-tempo "Come Live With Me" (Roulette) . . . **John Fitch and Associates** generate an earthy sound and an aura of poignancy in the soul-flecked "Romantic Attitude" (Beacon) . . . A title like "Sock It To 'Em J.B." (Atlantic) almost speaks for itself, and this double-sided opus by **Rex Garvin & The Mighty Cravers** is a "must" for discotheques . . . A bouncy finger-popper with a novelty join-in chorus, "Skip-A-Rope" by Pye's **Christine Rayburn** is based upon a kiddies' play song, and is handled with bags of personality . . . "Bonnie Bonnie Bonnie" (MCA) by German duo **Daisy Clan** opens with Flamenco guitar, then breaks into a predictable up-beat close-harmony routine . . . A self-penned swinger called "Faces And Places" (Nems) gives **Roger James** an effective showcase.

There are other versions, but this is the hit original — and it's a gas!
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THE GREATEST RECORDING ORGANISATION IN THE WORLD

SEEKERS LP TOPPLED THE BEATLES

But nowadays it goes almost unnoticed

NOT so many years ago, the popular press made a great fuss when people like Dave Clark and Brian Poole toppled the Beatles from their No. 1 chart position. Just as much interest could be as easily caused today if people took notice of the fact that a collection of old Seekers songs last week took over from the "fab four" at the top of the NME LP chart.

By RICHARD GREEN

Keith Potger and I met for a lunchtime ale to talk about his first solo record, "The World Would Never Turn Again," — and a very nice disc it is, too — but inevitably we got round to the Seekers and their immense world-wide following.

"The break-up," Keith explained, "came after our 'Talk Of The Town' season and we parted after the TV show, which was a very good time. We hadn't planned to bow out with a TV show, but it came along and we agreed that it would be a good farewell.

"Of the four members of the Seekers, Athol and I were founder members, Judith and Bruce were, if you like, new members and we had agreed that if one person wanted to leave they should give six months written notice to the others. There were never any written contracts between us.

"Judith felt that she wanted to develop her own voice, I suppose she felt in some way limited within the group, and she gave her notice so we knew six months before that she was leaving."

This, Bruce pointed out, gave the remaining three time to re-think and make their own decisions. As it happened, the split took place and now Athol is in Australia compering his own TV show and Bruce is writing "down under."

"I went back to Australia and met a friend of mine, David Joseph, and he eventually became my manager," Keith went on. "I came back to London to work, mainly because of the population difference between Australia and England."

A recording contract with Philips was negotiated and then the subject of a song was gone into. Keith told me how he came to record "World" (reviewed last week).

"It was sent to the Seekers in Glasgow eighteen months ago by a Glaswegian called Ronnie Dunlop, but I never saw it. When I went to Philips, Paddy Flemming came up with it again, plus two others. We wanted to do three numbers at the session anyway."

One of the other numbers was "Santa Marie" which Marty Wilde and Ronnie Scott wrote (is there no end to these boys' talent?) and Lennon and McCartney's "Here There And Everywhere." The Wilde-Scott number eventually became the "B" side.

Nervous

Bruce did his first solo TV spot on BBC-1's "Rolf Harris Show" and admitted to being nervous about it. He had, in fact, been persuaded by a couple of people to become a solo artist, his main stream of thought at the time being directed towards writing jingles, that highly lucrative business that has done so much good for people like Manfred Mann.

Keith has now formed Aunty's Musical Productions to write jingles and sees his career being divided between recording, cabaret and jingles.

An album is well in hand and Keith thinks it will be put out to coincide with his next single. In the meantime, he is concerned, and a little apprehensive I believe, about the fate of this disc.

"It means quite a lot to me," he agreed, "because so much is riding on it. I won't be out of work if it doesn't make it, but if it happens, things would be so much better."

Keith has worked out a cabaret act, for that is where he sees his performing vocation, and will be backed by the Procession, who are also managed by David.

Also in his mind is record producing — "everyone says that," he admits — and has his sights on an Australian girl singer who he believes has great potential. For obvious reasons he won't reveal her name, but would like to get her off the ground and exploit her talent more than it has been of late.

Keith and I found that we had a mutual friend in Bruce Welch's financee, Olivier, and he is convinced that with the right handling, she could do a lot of good for herself on the vocal scene. Olivier originally came to England about four years ago as part of a duo but her partner is now back home in Australia.

On again to the Seekers and Keith said: "I think the Seekers' popularity has carried on, as witness the LP sales since the split, and there are some tapes that haven't been released.

"This would involve a bit of difficulty because they would have to be of a high standard to be released, mainly from Judith's point of view."

He made it clear that the Seekers ever coming together again for maybe even a few concerts is out of the question. Each member has found something to do on their own and getting together again really wouldn't gell.

Very close

"I think when the Seekers broke up, the older people thought of it as losing a son or a daughter," Keith thought. "They held the Seekers very closely."

Apart from all his writing jingles and recording and cabaret and producing, Keith is in the midst of having one of his four Rolls Royces done up — if such an illustrious make of car will permit such a phrase — and has plans for the other three. One, he pointed out, is a hearse currently residing in Neasden Hospital!

He is also thinking about a return trip to Stamford Bridge to see Chelsea play. He was a regular visitor there once upon a time with Bruce Woodley but has been AWOL of late.

"My wife is a Bournemouth fan," he said with a smile. "You must have heard the war cry 'up The Cherries.' Haven't you? Oh! You follow Millwall do you? I've heard all about them, thanks. Where's their ground? Ah, that's S.E.14. No, I think I'll go to Chelsea, it sounds safer."

NEW to the charts

Harmony catch up on Sandie

HARMONY GRASS (l. to r.): TONY FERGUSON, KENNY ROWE, TONY RIVERS, BILL CASTLE, RAY BROWN and TONY MARSHALL.

HIGH on the list of people delighted to see Harmony Grass climb into the NME chart this week, will be none other than Sandie Shaw.

"We backed her when she was still Sandra Goodrich," Tony Rivers, the groups' leader and vocalist told me. "Of course, we were Tony Rivers and the Castaways at that time."

Tony recalled the night Sandie was "discovered" by Adam Faith.

"We were playing a concert with Adam Faith and his backing group, the Roulettes. At the first house, we couldn't find Sandie. She was so nervous she burst out crying, and hid somewhere.

"But at the second house, she was great. The Roulettes were watching the act, and went back and told Adam. That's when it all started for Sandie, and we got left behind."

But now, it's the turn of Harmony Grass, and their harmony opus, "Move In A Little Closer, Baby."

Surprised

"A lot of people were very surprised when we changed our name," Tony remarked. "But we had seen so many groups change their name and then have a hit, so we thought we'd give it a try.

"I knew we were gambling a bit, after all, we had built up a very good reputation over seven years as the Castaways. Now we start again."

Do the group, who all come from Essex, still intend to concentrate on harmony songs?

"Yes," Tony replied. "And I'm sure many more groups could switch to harmony and melodic stuff. For some reason, only singers like Engelbert sing songs with good melodies.

"There is no rule that groups must only play out and out beat numbers."

As the Castaways, the group were signed up by Brian Epstein, not once but twice!

Impressed

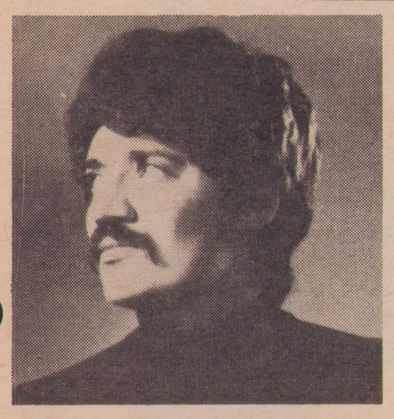
"He came down to see us in a ballroom one night," Tony recalled, "and was quite impressed. When we joined him, we got a lot more work, the money went up, and things looked good.

"Then another of his groups, who have since disbanded, got jealous, and said Brian was concentrating too much on us. So we decided it would be better for everyone if we left.

"Then, some time after, he asked us again. Then he died, but if we had been with Epstein for all that while I think we would have made it before now."

Apart from Tony, the line-up reads: Ray Brown on bass guitar, Bill Castle on drums, Tony Ferguson on lead guitar, Kenny Rowe another bass guitarist and Tony Marshall on rhythm guitar and piano.

GORDON COXHILL



Rosy future for Peter S.

IF Chart newcomer Peter Sarstedt's biography can be taken as an omen then he is in for a glittering career. Like Cliff Richard and Engelbert Humperdinck, Peter was born in India of English parents and came to Britain at an early age.

"Where Do You Go To My Lovely" is the song that brings Peter into the Chart this week — after a "near miss" with his single "I Am A Cathedral."

Both singles, and their flip sides, were written by the prolific Mr Sarstedt who chose "Where Do You Go To" out of a large selection of recorded compositions.

Fourteen of those left will form his first LP, released by United Artists next month.

Born into a musical family, Peter's brother is singer Eden Kane and a third brother sings in a group.

He was born in 1941 and at the age of 11 his parents returned to England where Peter started grammar school and began to develop an interest in music.

He learned to play guitar during the skiffle boom of the mid-50's and played with the Fabulous Five skifflers and several rock groups before breaking away on his own to travel round the Continent.

Most of this time was spent in Paris and it was there that he started to write seriously about his personal experiences and the people he knew.

Among these were Don Partridge, who he busked with occasionally, and Ray Singer — now his record producer — who he left a tape of his songs with shortly before quitting Paris and leaving for Copenhagen.

Impressed with what he heard, Ray searched through Europe after Peter for several weeks and when he found him brought him back to London and introduced him to Noel Rogers, Director of United Artists Records. — **NICK LOGAN.**

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POST CARD

RELEASED FEBRUARY 7th

Paul Ryan's new song for BARRY RYAN

Love Is Love

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MGM RECORDS

DEAN FORD: HE'S THE QUIET TORNADO

DEAN FORD is a quiet, almost mouselike person off-stage. Yet on, he tears into his songs and belts them over, moving around and jumping about. He even rushes into the audience at times and risks being mobbed by the screaming girls in Britain, and adoring males in Israel (where the boys are the ones who make shows of admiration).

So you could sum him up as the **quiet tornado** — quiet off-stage and a tornado of action on-stage.

Dean is a thoughtful lad, who doesn't say much unless he has something to say. Or maybe the reason for his lack of conversation is that he rips the hell out of his voice during performances and leaves himself hoarse next day.

Dean likes to do as many things as he can and do them well. He is a keen table tennis player, but if he plays someone better than he is he will ask how a certain shot is done. Then he'll practice it and next time you play he'll be able to make that shot. It's the same in his singing. He quietly goes about the task of improving all the time.

Writes lyrics

Dean also likes writing lyrics and knows just what a singer can get his mouth round during a show and what he can't. He penned the lyric of a Marmalade A-side, "I See The Rain," to which Junior put the music. It was a hit in Holland but just failed here.

He's also a home-boy still, doing everything he can for his mother and 19-year-old sister, who live in Coatbridge, where he was born. He looks forward to dates in Scotland so he can visit them. He doesn't talk about his father.

Dean started singing via the church. "We had local dances in the Whifflet Parish church hall and a jazz band was playing without any vocals being sung. I asked if I could sing some and they said 'okay.' I'd been singing since as long as I can remember and my mother tells me I sang when I was 2.

"I sort of liked singing to an audience and as some of the guys at church has guitars, we formed a group. I was 13. I think we called ourselves the Tonebeats. We got one date a week at least and got paid £6 — for the whole group.

"After that, I sang in many groups around about and felt I was going places when I was featured with the Monarchs at Barrowland Ballroom in Glasgow. I was 17 by then and the Gaylords saw me singing there and asked me to join them. That's how I met Junior and Pat Fairley first.

"I had left school at 15 and got a job as a junior cost clerk, then as an electrician's mate, but I didn't like that because it hurt my hands. After a week I gave it up. I got a job near home as a plater in an engineering works and stuck that for almost three years. I packed it up when the Gaylords came to London in 1966. I was 18."

Dean recalled how tough it was in London to start with. "We were in high spirits, of course, and never worried much about things in those days. We're not so carefree now because we have responsibilities like following a No. 1 hit." He grinned happily about this.

Age: 22.
Born: 5.9.46 in Coatbridge, Nr. Glasgow.
Position in group: Lead singer, lyricist (to Junior Campbell's music).
Peculiarity: Only member in group who has name other than his own. Real name is Thomas McAleese.
Lives: Flat in Holloway, London.

On stage he finds a good audience inspires him and if they are stiff, he has to work much harder. His first and last songs are the most important, he says, and he puts even more into them than the others.

Likes screams

He doesn't mind girls screaming. "They enjoy doing it and our job is to make people enjoy themselves. We perform better to listeners, of course, but usually the groups who say they don't like screams are those that don't get screams anyway."

Once it was Dean Ford and the Gaylords, now it's just Marmalade. Does Dean mind not having name billing? "I liked having it, I can't deny. But the Marmalades really mean something now and the other title never did. So I don't mind. I'm proud to be a Marmalade."

That's the sensible thinking that makes Dean such a likeable chap to know.

THE 14th OF FEBRUARY IS THE FIRST OF MAY

ANDY GRAY invites you to

MEET THE MARMS... No. 2

GRAHAM KNIGHT: BIRD LOVER

GRAHAM KNIGHT takes delight in suddenly startling you by moving one of his teeth as he is talking (see above). It's the only false one he has and is on a small plastic plate.

GRAHAM KNIGHT was a restless shipping clerk and ambitious bass player when he answered an advertisement in the Glasgow "Evening Citizen" for a bass guitarist needed by a recording group. That was in December, 1964.

"I went to an audition in a YMCA Hall and was confronted by Junior, Pat, Dean and Raymond Duffy, who was the drummer then. I'd been playing for a year and a half with the Vampires of Springburn, and as they had just broken up, I wanted a new group," he told me.

"I was a Hollies fan at the time and as the Vampires had modelled themselves on the Hollies, it was natural for my audition that I played 'Ain't That Just Like Me.' There were quite a few others at the audition and I didn't think I'd get in, but I managed somehow."

"He was the best of a bad lot," put in Junior Campbell, who was listening at the time.

School band

Graham ignored this jibe and went on: "I was 17 at the time, I had played in the school band — trumpet and euphonium, that's a big tuba — and had had piano lessons for almost three years, something my mother forced me into.

"My dad wanted me to go to Naval College, but fortunately my mum didn't fancy it for me. I was very happy to stay at home. So my father went off to Rio to work in the British Embassy there."

Graham is an only child and looks after himself like one. He says he worked in offices before becoming a full-time musician, "taking any job that doesn't dirty your hands."

He likes being in a group for the same reason and enjoys singing and playing. He also likes fringe benefits, like the girls making a fuss of him. "I read I was engaged. That didn't help much," he said, caustically.

Graham got a kick out of coming to London in 1966 with the others to try their luck here. They didn't get many dates to start with, but Graham recalls in his fluent strong-telling way: "One night we were working in Putney, when a very posh looking chap came up to us and in a la-de-dah voice said he liked our music. He said he was John Salter of Starlite Agency and promised to tell his boss, Peter Walsh, about us. 'I think you have something,' he said. He never said what.

"Anyway, he was good to his word. He signed us and took us to 'God' in the form of Peter Walsh and we were given a contract and met the Tremeloes, who said 'Hello' to us and that's about all.

"Funnily enough, we took the '20 Miles' track from a Trems' LP as our first single long before that meeting, and the Trems took 'I Shall Be Released' as a single from our LP, but I guess they wish they hadn't now.

Age: 22.
Born: 8.12.46 in Glasgow.
Position in group: Vocals, bass.
Plays: Fender Jazz bass.
Lives: Flat in East Finchley, London.

In London

"From 1966 to the end of '67 we worked round London and at the beginning of '68 Peter Walsh gave us a new name. He drove down all the way to Corsham, in Wiltshire, to tell us our new name — Marmalade — and we collapsed. We agreed we wanted a new name — but Marmalade! How peely can you get? Anyway we used a gollywog on the drums but the marmalade makers who use it as a trademark told us to take it down. Our first rebuff.

"But we started to make progress, getting a big following at the Marquee, at Windsor Jazz Festival and the flowery Woburn do. Then when 'Loving Things' clicked, we knew we were on our way," he concluded.

Graham wears tinted glasses and has the flashiest Marcos sports car in the group (they all have a sports job) so that he can get the girls and reports he does okay "with a different burrd every night." One even alleged she was engaged to him but he comments flippantly: "I couldn't be unfair to the Fair Sex by tieing my beautiful self down to one burrd."

He loves being a member of the Marmalade and got quite depressed when Junior forecast that they might have only two more years of success ahead. "I hope it's much longer than that," he said, probably thinking of the burrds.

SECOND CITY SOUND

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NEXT WEEK:
'SHOCKER' PAT FAIRLEY and LONE ENGLISHMAN ALAN WHITEHEAD
PLUS full report of PITNEY MARMALADE package

The knockers make Donald Peers sad

DONALD PEERS' advice to any out-of-the-charts artist who thinks he's at the end of his tether is to "tie a knot in the rope and hang on." And it's advice that works — he was a 3,000 fan letter a week star in the 40s . . . almost forgotten in the 50s . . . and this week an NME Chart star at No 12 in the list with his romantic ballad "Please Don't Go." So I know it's uncool to have anything to do with the Donald Peers-Engelbert scene, man, but in Donald's case I'm on his side. (Writes ALAN SMITH)

BUT NOT BECAUSE OF WHAT THEY'RE SAYING ABOUT HIM

Like his style or not, why shouldn't he have as much right to be in the Top 30 as anyone else if people buy his records and put him there?

It's an immature pop fan who comes up with the old "Wot are the likes of Donald Peers doing in the charts" bogey. There's enough intolerance in the world without it spilling over into music.

Says Donald, and he's right: "The way I look upon showbusiness is that it ought to be big enough to allow everybody to have a bit of the cake. I even had one newspaper man say to me: 'Aren't you a bit sorry this chart success has come so late?' which raised a smile when I thought of the previous success I've had in life! Anyway, whatever critics say about me now, I'm laughing my head off. The record is getting on for close to 100,000 copies sold already, and that's a lot of people.

"What I feel is that the business, as a business, is such a great business that people shouldn't be concerned with only their little bit in the ring.

Not against

"I've nothing against the beat and soul sounds in the charts," he added as we talked in a car journey across London, "but obviously I don't participate in them because I can't. They're out of my sort of . . . scope.

"I couldn't sing, or attempt to sing, a Tom Jones song because Tom . . . oh, we're on the way to Finsbury Park. Finsbury Park Empire used to be around here.

"I played that particular theatre top of the bill six times in 18 months at one time. Now it's a block of flats.

"But you see, this is the change in showbusiness. And when people say to me am I envious of people like Humperdinck with their present success I say no, because you can only be a success in your own particular sphere.

"Everybody making good records at the present time is a success because they're singing the kinds of songs required today. There's a very, very wide market.

"It's a healthy sign to see so many different kinds of records in the chart, and you know, when people suggest that it's only the mums and dads who have bought my record, I would think not.

"It's an emotional and romantic song, and I can imagine it appealing to anybody of any age who happened to be in love. It's just that kind of emotion.

"I had another reporter ring me up and say 'Don't you think the words of your hit are a bit sugary and sick and so on?' and I said that as far as I was concerned, it was in the class of 'You Made Me Love You' and other numbers like that.

"What I think is sad in entertainment today is where an artist who has achieved a certain amount of success goes into print to criticise another artist.

"For example, I read something wrong because every artist is only trying to make a living — and whether you're a successful top charter or not, it's unkind.

"For example, I read something the other day by Long John Baldry against Cliff Richard. Now there's nothing clever about that. It's sad.

"Things have changed so much, because when I was touring as a young professional, you always found pro's eager to help you. Today I don't get that impression at all.

"Mind you, there are some changes for the better — for instance, I go back over 30 years to the days when if you dropped a record, you had to buy another one!

"If you were making a record it would be arranged by what you would now call the a-and-r man, you'd select the key of the song, you would arrive at the studio, and you wouldn't know anything of the routine or the orchestration at all.

Old ways

"It would sort of be 'six bars in and we'll give you the downbeat and then it's one chorus played, sixteen bars orchestra, change of key, there's a bridge bar there, and you go into the last sixteen bars in the key of whatever it is.'

"This was the way records were made.

"But today you find — and I think it's right, so right — that records are worked at and rehearsed upon until they are as near perfect as the people concerned in the artist's welfare can get.

"Today, the record is the thing. Records are a polished end product, superbly produced, a work of art.

"Everbody benefits . . . most of all the record buyer."

AMERICA CALLING

A warm welcome for Apple's James Taylor

THE Beatles' newest Apple artist, James Taylor, did a guest set at Doug Weston's Troubadour last week, receiving a warm reception.

James is the folk singer who chants potent songs he composes himself. He has also appeared at the "Night Owl" in New York and often commutes between there and London. On hand last Thursday was Peter Asher, who introduced James to the people at Apple.

● **The Beach Boys** arrived back in Hollywood from a Northwestern tour this week to tape "Kraft Music Hall," before leaving for a five-city tour of Texas in the middle of February. Their new album "20-20" is out this week and all are keeping their fingers crossed it will hit, since they tried to deviate from what everyone calls the Beach Boys' sound.

● The **Flying Burito Brothers**, one member of which is **Chris Hillman**, former **Byrd**, are due to visit London in the middle of February. They are A&M Records' newest group and were introduced to the Hollywood Press at a fun barn dance last Saturday at A&M sound studios.

● Receiving quite a bit of attention up and down the California coast is a one-man act called **Pulse**, who is **Brent Lewis**, 27, born in North Hollywood, former All-American swimmer, business graduate of the University of Arizona, law school flunk-out, former mail boy for one of LA's big talent agencies. He has devised electronic means of expressing his contemporary philosophy. He has performed his 'magic," as he calls it, only eight times receiving standing ovations five times in a row.

Ann Moses
Editor of "Tiger Beat"
in Hollywood

To understand what Pulse does, you have to know the gadgetry. There are now four conga drums and two sets of bongos in the act (soon he'll have 24 drums), all miked from the inside, with the sound running through a feedback filter system, an echo chamber, a reverb unit, wah-wah pedals, fuzz tones and two stacks of Marshall amplifiers!

In other words, he approaches the drums as if they were guitars, using all the electronic means available to alter or amplify sound. Add to this an array of dichromatic lights, that flash with the drumbeat; colour wheels, dozens of stroboscopic lights, a theramin, black lights and a laser beam! It's all run by one man. If anything is destined to carry us up and away from the now old-hat psychedelic light shows, this is surely it.

SHORT ONES

● I-heard-it-through-the-grapevine-department: **Joni Mitchell** and **Graham Nash** have marriage on their minds . . . **Tommy Boyce** and **Bobby Hart**, who wrote and produced many of the early **Monkee** hits and have had several American hits as a duo act, are producing **Trini Lopez's** next album called "The Whole Enchilada" . . . **Elvis'** romantic interest in his next movie, "Charro," due for Easter release here, is **Lynn Kellogg**, who played the feminine lead in the Broadway production of "Hair." . . . Doubleday Publishing Company has an advance order for 80,000 copies of **Tiny Tim's** biography — and that's hard-cover!!

THE 14th OF FEBRUARY IS THE FIRST OF MAY

Next week
CARLA THOMAS

driver's seat

That's a whole lot of percussion in front of you. Inviting, isn't it?

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1966 THE QUEEN'S AWARD TO INDUSTRY

Big problem for Cilla—will fans like her as a raver?

"OH, I am sorry," apologised Mrs. Willis, nee Priscilla White, and better known for the past five years as Cilla Black. "You know how I hate keeping people waiting. But I have to take so much trouble over my make-up now that I'm married. It took me half an hour to put my eyes on."

By GORDON COXHILL

Noticing my puzzled look, Cilla went on to explain that if she didn't look perfect, taxi drivers would tell her that marriage wasn't agreeing with her.

"And I've only been married a few days!" she laughed.

Then Cilla became serious and told me that she still didn't feel married.

"For ages we didn't have time to get married. For some reason I thought I would need months off work. Then Bobby said why didn't we get married the next day.

"And I thought, why not. So we did. But it was all over so quickly in the registry office. At the end I said 'Is that it?' I won't feel properly married until I have a church wedding."

Reacted?

I asked Cilla how she had reacted to reports that she may not be allowed to get married in a Roman Catholic church.

"I WAS QUITE UPSET ABOUT IT ALL," SHE ANSWERED. "BUT I OWED BOBBY THAT MUCH. I HAD TO MAKE A SACRIFICE, AND GET MARRIED IN THE REGISTRY OFFICE FIRST.

"But if I have upset God or the church, or anyone, I am very sorry. I didn't mean to. I suppose people will think I am a lapsed Catholic, but I'm not . . ."

"I think it was played up by the Press," said press officer Tony Barrow, sitting and listening a few feet away. "I think the newspapers looked for a new angle on an old theme, and came up with this."

"In the eyes of my Church," said Cilla, "I'm living in sin at the moment."

"And that's a long way to travel for the West End," I joked.

Cilla laughed and we changed the subject to her new single, "Surround Yourself With Sorrow," which despite the title is a fast moving number, backed by the Breakaways and a 40-piece orchestra.

"I don't really know what to say about it," she grinned. "I just thought it was about time I did something different from the tear-jerkers.

"APART FROM ALBUMS, I HAVEN'T MADE MANY RAVERS. I'LL HAVE TO PLUG IT LIKE MAD. IF IT DOESN'T SELL, THEN I'LL KNOW THE PUBLIC DON'T LIKE ME SINGING THIS SORT OF MATERIAL, AND I WILL REVERT TO BALLADS."

Cilla's latest album, "The Best of Cilla" has sold very well, but Cilla herself was dubious about the LP at first.

"When EMI told me they were going to release an album of my hits, I was so embarrassed, it didn't seem right. I mean, so many of those old hits were naff."

Naff?

"Oh, don't you know that word? It means terrible. But the album has sold very well, and over a long period of time. I'd rather it sold over a long time than made a quick appearance in the LP charts and vanished."

Does Cilla feel she still needs hit singles?

"Yes, I know I do," was her reply. "I know people say once you're capable of doing West End cabaret, and shows, you don't need records.

"BUT THE TERM SHOW BIZ ENTERTAINER ANNOYS ME. I WOULD MUCH RATHER BE KNOWN AS A POP SINGER. I MEAN THERE IS SO MUCH PRETENCE AND FALSENESS ABOUT ENTERTAINMENT, BUT IF YOU CALL YOURSELF A POP SINGER, NOBODY GETS FALSE IDEAS ABOUT YOU, LEAST OF ALL YOURSELF."

NME has to report there is no truth in the rumour that in order to pay for Cilla's wedding dress — all of eight quid — Bobby had to do a limited season carrying a sandwich board!

Love hits

"I love having hit records. It's great to see my name in the charts."

A photographer, who was granted the privilege of taking pictures while I was talking to Cilla — because I bring out the best expressions in her! — asked her to flash her engagement ring towards the camera.

Ring? It's half as big as the Rock of Gibraltar!

"Are you going to tell me how much it cost?" I enquired.

"That all depends if you are going to ask me," was Cilla's reply.

"I don't know if I should," she wondered. "Someone might come up behind me and chop my finger off. I never take it off. It's been covered in marmalade this morning.

"You really want to know? It was seven thousand pounds."

Appreciative "whews" all round, the Cilla looked a trifle embarrassed.

"Ooh," she squealed. "Bobby and I are only starting to realise what being married means. We can get a big house, and invite all our friends back for a knees-up.

"I don't really want any babies for at least a year, but I won't be upset if any do happen along. You can get into very deep arguments about birth control and religion but I think that is a very personal thing . . ."

With the light fading fast, and the photographer wanting an outdoor session, I received a peck on the cheek from Cilla, and wished her much happiness with Bobby and luck with the record.

I hope that was the right order. Anyway, for the record, Cilla remains one of the most unaffected people I have ever met!

NMExclusive interview and pic

RICK PRICE—INSTANT MOVE REPLACEMENT

ONLY the Move would do it this way. When the Hollies were looking for a replacement for Graham Nash they spent months sifting through the merits of over 200 applicants. But not the Move when they went looking to replace Trevor Burton.

On Sunday night, Rick Price, lead guitarist with Birmingham group Sight 'N' Sound, was leaving a club after a gig when the Move's Roy Wood wheeled up ganster-style in his car "like something out of 'Danger Man'."

"Wanna job?" said Roy, and in the time it takes to smash a television set to bits, Rick was being whizzed away for a late night rendezvous with Carl Wayne in a Birmingham club.

And that, Rick told the NME on Tuesday, is how he came to replace Trevor Burton in the Move.

With a marked Brummie accent and sounding remarkably like his new colleague Carl Wayne, Rick took time out from rehearsing with the Move in Birmingham to call the NME in London.

"I don't think the shock has really hit me yet," said Rick, who is 21. "I had a bit of a bad day yesterday explaining to Sight 'N' Sound why I was leaving and I'd had no sleep thinking about it the night before."

Did he have any doubts about accepting the offer? "No, not really," he replied. "The money sort of boggled me. It was a good opportunity and although I had feelings of loyalty towards my own group it was just too good a chance to miss out on.

"But I must admit it's a bit nerve racking, being thrown in at the deep end like this, with the record at No. 2 and the television spots coming up. I've never done any television work before.

"It will be all right, I suppose, if I can get over the first fortnight."

Rick will need to switch from lead to bass to fill Trevor's spot and will also need to adjust from Sight 'N' Sound's style which he says was "5th Dimension, Four Seasons and Harmony Grass type numbers."

"It will be a bit of a change. It's certainly a lot louder. Right now I've got about 400 new numbers to learn in a day," he cracked.

Rick, who is from the Northfield area of Birmingham, has been with Sight 'N' Sound for 2½ years. Before that he spent some five years with a lesser known local group and previous to that was a servicing agent with Hoover.

He has known the Move since their early days in Birmingham when they were a part of the "big, friendly, group scene" and has been a friend of Carl Wayne's for seven years.

NICK LOGAN.

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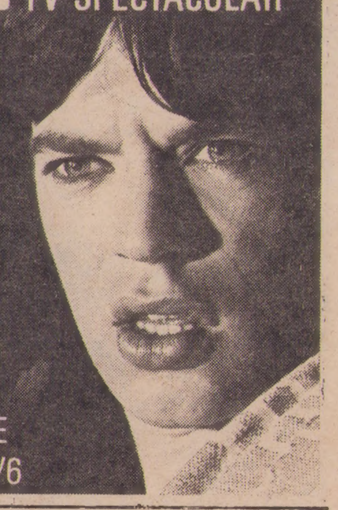
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JUDY CARNE MAY GET IT SOCKED TO HER HERE

TERRY QUINN'S TV

AN INTERNATIONAL row seems to be brewing this week between the ATV producers of the Tom Jones television series and the American agents of British funny girl Judy Carne.

Judy, the "Sock-it-to-me" star of the hit **Rowan** and **Martin** "Laugh In" series, shown here on Sundays on BBC-2, arrives back home on March 2, and her agents were planning several television spots for her, including an appearance on the Tom Jones show of March 30.

Now ATV has said that their contract is for the EXCLUSIVE services of Miss Carne while she remains in this country.

Chat shows such as "**Dee** Time" and "The **Eammon Andrews** Show" are only two of the many programmes hoping to use the "Sock-it-to-me" girl. This week the American representative of Miss Carne was in London trying to sort it all out.

TALKING about rows, "Top Of The Pops" producer **Colin Charman** had one on his hands himself last week when **Sandie Shaw** attempted to bring her Basset pup, **Monsieur Dupont**, into the studio with her while she sang her latest record of the same name. Sandie was just about to start singing on the "live" programme when the producer spotted the dog and ordered a studio assistant to eject it.

It's not that Colin hates dogs, Sandie! . . . It's just that there are all kinds of Greater London Council regulations about having animals in television studios and if he had let the pup appear he would be filling out explanation forms in triplicate for days. . . .

WHEN **Gene Pitney** appeared on **Lulu's** TV show last week there was a very wide-eyed little boy sitting in the audience watching everything with his mouth wide open. When you are only 18-months-old, watching your daddy do a television show can be a pretty scary experience.

However, like a true show business trouper, little **Tod Pitney** took it all in his stride and even began to sing along when his father sang "Something's Gotten Hold Of My Heart."

"Over the past few weeks the little fella's been in and out of hotels and jets all over Europe," Gene told me. "He really isn't at all sure where he is."

AT THE same show I must say how great it was to see **Terry Reid** at last getting the national television exposure he deserves.

I have said before that Terry is one of the hottest talents around and the Americans have found this out before the British, as he has just returned from a smash tour of the States. If we're not careful we might loose him across the Atlantic for good.

EVERYONE seems to be on a French kick these days — first **Engelbert**, then **Sandie Shaw**, now **Joe Brown!**

Joe, who is about to get his own series on London Weekend TV (and not before time too), got together with a bunch of kids in a studio last week and recorded his next single, "Adieu Monsieur Le Professeur." I heard it was great but Joe isn't all that impressed with the French bit.

"It's just a Frog version of 'Goodbye Mr. Chips'" he chirped.

JOE BROWN, who is to get a London Weekend series soon.

OUR SLIP MADE GODFREY HAPPY

GODFREY PHILLIPS, who calls himself "the chart man who knows" and of 79 Northampton Road, Broughton, Nr. Kettering, Northants, is very happy when we make a slip up, and his glee knew no bounds last week when we declared that the Tymes were New To The Charts.

"Going through my NME Charts, which I have kept since 1955, I found that the Tymes first record in the charts was "So Much In Love" (it made No 1 in America). It came into the NME Top 30 on July 4, 1963, at No 17, next week dropped to No 22, and the third week went up one place, stayed there another week and then the fifth week dropped out."

Quite right, Mr. Phillips. He points out that the Fleetwood Mac's "Albatross" is the 261st. No 1 in the NME Top 30. And adds: "I don't know what I would do if I hadn't got the charts. I look back on them nearly every night and as soon as I saw the Tymes as New To The Charts, I knew it was wrong . . . I was waiting for this."

Well done, Mr. Phillips . . . everything comes to he who waits.

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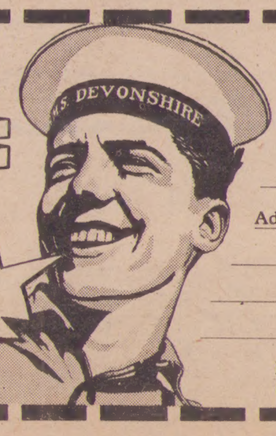

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TAIL-PIECES BY THE ALLEY CAT

FOR hit parade consistency in Britain, **Manfred Mann** joining same league as **Beatles, Rolling Stones** and **Hollies** . . . Producer of forthcoming **Scott Walker** BBC-TV series—**Johnnie Stewart** . . . For American market, expect **Lawrence Welk** cover version of current **Fleetwood Mac** hit . . .

Rather laughable: idea of **Hank Marvin** joining the **Move** . . . Label change: Liberty lose **Cher** to Atlantic . . . According to **Harold Davison,** no money will tempt **Barry Ryan** to tour South Africa . . .

Big drop for **Scaffold** this week . . . What became of **Peter Sarstedt's** elder brother **Eden Kane?**

. . . At last, your **Alley Cat** pleased to welcome **Glen Campbell** in Top 30 . . .

Your **Alley Cat** forecasts chart entry for **Marvin Gaye** and **Tammi Terrell's** new release . . .

MARRIAGE LINES

WE certainly started something last week with our unlikely "marriages" and quite expectedly suggestions have been flooding in. Here are only some we have received, which we hope you will find enjoy-

she'd be **April May** . . . If **Fanny Cradock** married **Vince Hill** she'd be **Fanny Hill** . . . If **Dee Dee Warwick** married **Simon Dee,** divorced him and married **Dave Dee** she'd be **Dee Dee Dee Dee!** . . . If **Jeri Southern** married **Tom Jones** they'd be **Tom** and **Jeri** . . . If **Yoko Ono** married **Perry Como,** divorced him and married **Sonny Bono** she'd be **Yoko Como Bono.**

An unnamed reader from Merlin Way, Sheffield, suggests: If **Brenda Lee** married **Peter Tork** she'd be **Small Tork** . . . If **Mary Hopkin** married **Brian Wilson** she'd be **Mrs. Mary Wilson** . . . And if **Little Eva** married **Kenneth More** she'd be **A. Little More** . . .

From **Doreen Hyde** of London W.12: If **Cilla Black** married **Brian Poole** she'd be **Cilla Poole** . . . If **Nina Simone** married **Aretha Franklin** married **Frank Saul** she'd be **Aretha Saul** . . .

Finally another batch from your Alley Cat: If **Bebe Daniels** married **Roy C** she'd be **BBC** . . . If **Patti Page** married **Maurice Woodruff** she'd be **Patti Medium** . . . If **Pearl Carr** married **Harry Harbour** she'd be **Pearl Harbour** . . . If **Ginger Rogers** married **George Wein** she'd be **Ginger Wein** . . . If **Hazel Scott** married **Don Knotts** she'd be **Hazel Knotts** . . . And if **Winifred Atwell** married **Johnny Pegg** she'd be **Winnie Pegg** . . .

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by
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Pictured after their debut at Mother's, Birmingham, recently (from left): **JIM CAPALDI, DAVE MASON, CHRIS WOOD** and **WYNDER K. FROG,** with Stones' disc producer **JIMMY MILLER** second from right. (Picture by Alan Johnson.)

In **Mike Nichols'** "Catch 22" film, **Art Garfunkel** makes acting debut . . . **Peggy Lee** cracks: "You can be sure **Dean Martin** has already celebrated next New Year's Eve!" . . .

Once recorded by **Otis Redding** and **Carla Thomas,** "Lovey Dovey" next **Johnny Nash** single . . . Even before **Brian Epstein's** death, American **Allen Klein** was determined to handle **Beatles** . . . Former chart-topper **Ricky Vallance** making cabaret comeback . . .

For his next single, **Richard Harris** this week recording **Jim Webb's** "One Of The Nicer Things" . . . Is **Billy Preston** the next **Sammy Davis?** . . . Denied by manager **Maurice King:** rumours of impending **Scott Walker** marriage . . .

Out four weeks, new **Leapy Lee** single not leaping yet . . . To join **George Martin's** A.I.R. London firm, **Roger Easterby** leaving agent **Arthur Howes'** organisation . . . Jewish . . .

Jim Watson (former manager of **Small Faces**) now handling European product of **Bill Cosby's** Tetragrammaton label . . . At £100,000 **Lionel Bart's** Chelsea house for sale . . . Suggested retitle for **Victor Silvester:** "Quick Quick Slow Joey Small!" . . .

Randy Newman writing music for **Albert Finney's** "Picasso Summer" film . . . Is **Leslie Bricusse** preparing an announcement? . . . A son for **Con Cluskey's** wife . . .

Sorry to report **Mrs Miller** back

Tremeloes' drummer DAVE MUNDEN with his fiancée, ANDREE WITTENBERG, who was born in Holland and is a Bunny Girl at the London Playboy Club. Trem Chip Hawkes also revealed his engagement to Carole, one of the "Golden Shot" hostesses.

ENGELBERT HUMPERDINCK was presented with his Midem award at the London Palladum TV show and is congratulated by three of the Palladium Girls.

on records . . . **Col. Tom Parker** has commissioned **Steve Binder** to produce another **Elvis Presley** TV special . . . Will husband **Alan Lake** consider version of "On **Diana Dors-step?**" . . .

In his own right, **Peter Frampton** could become major force . . . **Jim Webb** still awaits Rolls-Royce **Richard Harris** promised him . . . Is **Danny La Rue** a drag addict?

Chris Andrews writing songs for two **Cy Endfield** films . . . For U.S. TV show, **Sammy Davis** co-stars with **Lena Horne,** plus all-coloured cast in **Greg Garrison's** "Pal Joey" production . . . Will **Gun** wax "I'm Gonna Get Me A **Cat Stevens?**"

Vocal LP from actress **Joan Collins,** including two of husband **Anthony Newley's** compositions forthcoming . . . Good friends: **Ringo Starr** and actor **Peter Sellers** . . . How long before **Deep Purple** accepted by British fans? . . .

Is there a tiger in **Maurice Gibb's** tank?! . . . On "Hey Jude," your **Alley Cat** still considers **Paul McCartney's** version far superior to **Wilson Pickett's** . . . Fortnight's holiday spent by **Herb Alpert** at Rio home of **Sergio Mendes** . . .

New flat for **Noel Redding** in Knightsbridge . . . Excellent **Billy Preston** performance on BBC-2 last Friday . . . If they sell a million will **Marmalade** get a Golden Shred?! . . .

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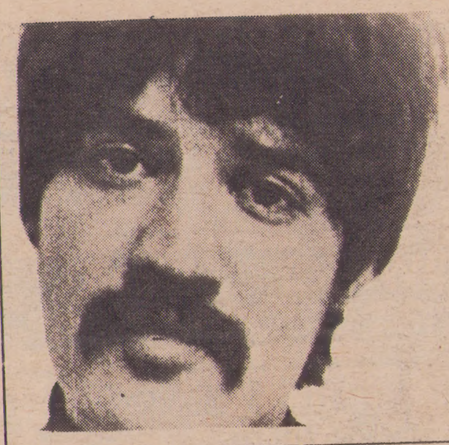
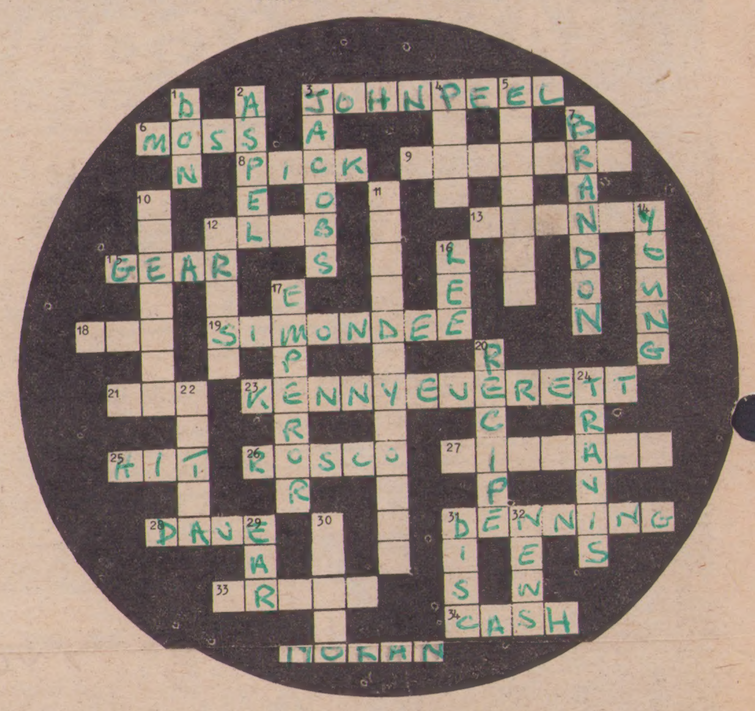


NME POPWORD

Compiled by Julie Logan, Leytonstone, London — and based on Radio 1 and deejays.



CLUES ACROSS

3. Has a Sunday show (2 words)
6. See 1 down
8. Choice of pops?
9. Kiddies' favourite
12. See 30 down
13. A "relation" of 23 across on his show
15. What 3 across clicks into every Sunday — not reverse!
18. and 5 down Deejay from Norwich
19. Deejay now on TV (2 words)
21. See 30 down
23. Deejay from the Pool with a Saturday show (2 words)
25. If a disc is played enough it can become one
26. See 17 down
27. and 2 down Is he every family's favourite (2 words)
28. 16 down and 24 down. D.L.T.
31. Chris
33. See 4 down
34. Deejay always in the money?
35. Scene and Heard man

CLUES DOWN

1. and 6 across. Deejay not like the rolling stone that gathered nothing
2. See 27 across
3. Had Wednesday TV show
4. and 33 across. Deejay — compere on "Magpie"
5. See 18 across
7. Birdbrain
10. Plays Top 30 every Sunday
11. Has taken over Stuart's Sunday morning spot (2 words)
12. Radio "butler"
14. In name not an old deejay
16. See 28 across
17. and 26 across. Deejay son of a film producer (2 words)
20. Jimmy's formula for the housewife
22. Addition — of the radio late night kind
24. See 28 across
29. Useful if you've one to listen wi
20. 21 and 12 acr Every weekday 12 to 2 show
31. Deejays might suffer from a slipped one
32. Broadcast at half past the hour every day

Answers next week and here is last week's solution

Across: 1 Pigmeat; 5 Esther; 9 Gun; 10 (Bruce) Channel; 11 Harris; 12 Cream; 13 E. King; 18 Arm; 20 Sue; 21 Yellow (Submarine); 22 Solomon (King); 25 Monkees; 27 Corner; 29 Man; 31 Ace (Kefford); 33 Horne; 36 Berry; 38 Herman; 39 Sinatra; 40 Ray; 41 Ob-La-Di (Ob-La-Da); 42 Richard (Harris).

Down: 1 Puckett; 2 Gracie; 3 Amen; 4 Supreme; 6 Sham; 7 Herd; 8 Russ; 11 Haley; 14 Geno; 15 Mason; 16 Julie; 17 Doors; 19 Run; 22 Scott; 23 Lynch; 24 (Paul) Jones; 25 Mac; 26 Kash; 28 (Mike) Raven; 29 Mauriat; 30 The Band; 32 Aretha; 34 Ohio; 35 Brel; 36 Band; 37 Jimi (Hendrix).

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